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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1253.  
[New Issue.]

SATURDAY, MAY 9, 1896.

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TABLE OF CONTENTS.		PAGE
SEELBY'S INTRODUCTION TO POLITICAL SCIENCE, by A. W. BENN . . . . .		377
SIR SAMUEL FERGUSON, by Miss ELSA D'ESTIERRE KEELING . . . . .		378
TWO SCOTTISH NOVELS, by WILLIAM WALLACE . . . . .		380
MAX MÜLLER'S ESSAYS ON MYTHOLOGY, by DR. KARL BLIND . . . . .		380
NEW NOVELS, by G. BARNETT SMITH . . . . .		382
TWO BOOKS ABOUT SPAIN . . . . .		383
NOTES AND NEWS . . . . .		383
UNIVERSITY JOTTINGS . . . . .		384
TRANSLATION: "FROM HESIOD'S THEOGONY, by G. A. H. . . . .		384
MAGAZINES AND REVIEWS . . . . .		384
CORRESPONDENCE—		
Horace Walpole and his Editors, by Mrs. Paget Toynbee; How Folk-lore is Spread, by J. F. Owen; The "Frenchie" Angelo, by Mark Liddell; The Sin-Eater in Wales, by H. Silvan-Evans; "Aucassin and Nicolette," by Andrew Lang . . . . .		385
APPOINTMENTS FOR NEXT WEEK . . . . .		386
THE ACCENTUATION OF THE RUSSIAN VERB, by W. R. MORFILL . . . . .		386
CORRESPONDENCE—		
The Restored Pronunciation of Greek, by Prof. Conway . . . . .		386
SCIENCE NOTES . . . . .		388
PHILOLOGY NOTES . . . . .		388
REPORTS OF SOCIETIES . . . . .		388
THE ROYAL ACADEMY, I., by CLAUDE PHILLIPS . . . . .		389
NOTES ON ART AND ARCHAEOLOGY . . . . .		390
STAGE NOTES . . . . .		391
RECENT CONCERTS, by J. S. SHEDLOCK . . . . .		391

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"truth was apt to come to Seeley in the garb of paradox . . . the new ideas . . . had a tendency to assume, quite spontaneously, a form strongly opposed to the popular drift of thought on the subject; and it required a subsequent deliberate effort to qualify and reduce this opposition" (p. x).

But it would seem as if this opposition was sometimes artificially produced by attributing to others opinions which they neither held nor were logically obliged to hold. For instance, in denouncing the sentimental

enthusiasm for liberty—rather a work of supererogation, one would think, in the present day—Seeley quotes some lines from Shelley's "Masque of Anarchy," saying that

"in countries that are free,  
Such starvation cannot be  
As in England now we see."

The meaning of this, one would have thought, was too clear to be mistaken. The people would not voluntarily allow themselves to be starved; and therefore the fact of their starvation is a sign that they are not free, being indeed, as Shelley thought, a consequence of the wretched way in which they were misgoverned by an oppressive oligarchy with its wasteful ways, corn-laws, and so forth. But Seeley understands the poet to mean that a man who is starving is not free; and observes with triumphant but irrelevant sarcasm, "so liberty is discovered to be something to eat" (p. 106). Again, to take a much more serious instance, in sketching the rise and progress of the modern English parliamentary system, Seeley very justly calls attention to the great part played by the House of Commons during the reign of Charles II. in establishing a permanent control over the Executive; but he very needlessly presents his account of the matter as opposed to "the view made fashionable by Macaulay," which, according to him, "underrates the importance of the Restoration" (p. 253). Now one need only turn to Macaulay's masterly sketch of the circumstances preceding the fall of Clarendon, to see the injustice of this charge:

"The great English revolution of the seventeenth century," we are there told, "that is to say, the transfer of the supreme control of the executive administration from the Crown to the House of Commons was, through the whole long existence of this [the Cavalier] parliament, proceeding noiselessly, but rapidly and steadily,"—

with a great deal more to the same effect.

It seems to have been less Seeley's object to draw sharp lines of demarcation between the different classes of governments than to smooth down the recognised differences, whether obtaining between co-existent forms of polity in separate states, or between successive forms in the same state. In this he follows the general method of evolution as now practised by all serious thinkers. But, as no one knew better than Seeley, even a good thing may be exaggerated; and he himself is not free from exaggeration in his adjustments of historical phenomena to a theoretical standard of symmetry and gradation. It may be true that all governments are more or less, and rather more than less, representative, aristocratic, and personal. Still, there are relatively such things as democracies; and the old view of Athens as a type of the class is substantially correct. Yet Seeley takes up without examination, because it suits his purpose, the modern view which regards the Demos as a slave-holding aristocracy, with about the same measure of culture and intelligence diffused through all its ranks. Such was certainly not the opinion of Aristophanes,

who is very careful to present his sausage-seller as a distinctly uneducated man, reading and writing very badly. Neither was it the opinion of the Xenophontic Socrates when, in reference to the reluctance of Charmides to face the popular assembly, he asked him was it the fullers he was afraid of, or the leather-cutters, or the smiths, or the husbandmen, or the traders, or the hucksters. Plato tells us something about the schooling given to this Charmides. Intellectually, it was probably better than the best education now given at Eton; and the associations connected with our word "cad" would but feebly express the feelings of this "good and beautiful" youth towards the industrious persons enumerated by Socrates. Travelling, too—a means of education at that time immensely more important than at present—was open only to the rich. That "the poor Athenians" were "the class of which Socrates came" (p. 328) is true, as it would be true to say that English farmers are the class of which Newton came, but not more to the point. They would be better described as the class that put Socrates to death for trying to make young men wiser than their fathers. On the other hand, it is misleading to dwell on the election of magistrates by lot as a feature which distinguishes Athenian from modern democracy, without mentioning that the only really important magistrates of Athens, the Strategoi, were chosen for their personal qualifications.

In all countries, except those which, like India, are controlled by a foreign army, the government, according to Seeley, exists by the consent of the people, and cannot continue permanently to exist against its wish. A free constitution like our own does not mean one in which the power of the government is limited, but one which provides the machinery for electing, controlling, and changing the government without a violent revolution. This, in the lecturer's opinion, is the great function of our House of Commons, and that which alone gives interest to its debates. Of these he speaks with his usual epigrammatic exaggeration, as if they were the sole subject of English conversation. "Without Parliament," he says, "we should all be struck dumb" (p. 222). Why, for more than half the year there are no debates to talk about; and Carlyle, who never read the debates, was a most eloquent conversationalist. Equally strange is the reason assigned for our reading them. It is "simply to see whether the Government is likely to stay in or to go out" (p. 223). As if votes were changed by speeches! Evidently Sir John had formed his ideas of Parliament and the part it plays under a system which no longer exists, the system which came to an end with the General Election of 1868. Since then there have been exceedingly few parliamentary struggles the issue of which was not a certain and universally foreseen triumph for the party in power. Whatever interest we still keep up of a sporting kind has been transferred to the bye-elections. And, after all, I cannot help thinking that the fate of such a measure as Home Rule is more interesting to the general public

than the fate, for example, of the Rosebery Ministry.

In the hands of Seeley and other historians, the scientific method of studying history seems sometimes to degenerate into optimistic fatalism. Every country has the government that it deserves; and what used to be called the crimes and follies of particular rulers were, relatively to their time, quite justifiable. In one of these lectures religious intolerance is picked out as the test question between a dogmatic and a scientific view of history. Those who condemn it without exception write themselves down as unscientific. Indeed, to judge by our author's language there are few, if any, exceptions to the rule that we should approve of it almost as long as it exists.

"I should like," he exclaims, "to meet the man who would venture to tell me plainly that it would have been safe to introduce toleration in the great European states earlier by a century or two than it was introduced: that, for instance, it might have been introduced into England under Elizabeth, or that Philip II. might have introduced it into Spain, or the House of Valois into France" (p. 138).

One would suppose from the Professor's way of expressing himself that the Valois dynasty reigned "a century or two" before the Edict of Nantes was signed. And how about the revocation of that Edict? Was it and were the subsequent dragonnades, as Froude thought, "necessary"? Philip II. might certainly have introduced toleration into the Netherlands with much greater safety to himself than resulted from his actual policy. As to Spain, he no doubt inherited Isabella's bad system; but was Isabella herself obliged by considerations of public order to introduce persecution into a country where Jews and Christians had lived peaceably together for so many centuries?

Although professedly standing aloof from party politics, Sir John Seeley has let fall more than one smart epigram which will certainly be taken up and used for party purposes:

"Like some king who can do no wrong, Liberty is disguised in a splendid robe of legal fiction, and if she appears to do harm it is considered decent to say that someone else was acting in her name. The formula runs: 'That is not liberty, that is license!' Oh! yes, it is liberty. But like everything else that is real, Liberty is only good in certain circumstances and in a certain degree" (p. 122).

I submit that license means a violation of personal rights which the violator would resent if it were practised on himself; and that is not liberty. In this connexion one cannot help recalling another epigram by the same writer, to the effect that the Unionist government in Ireland was substituting "coercion of the bad for coercion of the good."

Here is a brilliant *reductio ad absurdum* of the common assumption that, "in arguing for the admission of a class to the franchise, it is only necessary to show that so long as it is excluded its interests are certain to be disregarded." On this principle

"the class which would have the most undeniable right to the franchise, which ought to have the largest share in government, would be the criminal class. For how much more intimate, how much more practical and living,

is their connexion with law and government than ours! Compared to them we are all mere theorists, mere amateurs in politics! To how many of us, after all, if we will confess the truth, it makes little difference what laws are in force! Personally, we never come in contact with these laws. But to the criminal class the question is evidently all important, in the strictest sense a matter of life and death" (p. 326).

What Seeley thought about the Socialistic drift of modern politics may be inferred from the sardonic humour of his commentary on Aristotle's definition of democracy, as "a system under which government does not aim at the welfare of the whole, but is warped to suit the interest of a part—namely, the common people."

"That the poor should be trampled on by the rich and little people by great we recognise as only too possible. But when Aristotle tells us that there is an opposite perversion by which the rich are sacrificed to the poor, and the few to the many, we are perhaps inclined to smile at such a conceit. It seems to us theoretical and pedantic; and we are not disposed to allow such a good work as democracy to retire altogether from active service by being appointed to the sinecure of representing a system which does not actually exist. The truth is, that little Greece had a richer political experience than great modern Europe. The whole popular side of politics was better known there than it is among us, who, after a thousand years of landed oligarchy, are but beginning to make the acquaintance of democracy. The next generation may perhaps learn to understand Aristotle's use of the word" (p. 322).

What is presented as a paradox to the youth of Cambridge was realised before the birth of their professor by the wealthy conservatism of these islands as the necessary outcome of modern democracy, denounced as an imminent danger by so staunch a Liberal as Macaulay in his great speech against the Charter, and predicted by the same statesmanlike historian as the nemesis of universal suffrage in the United States.

ALFRED W. BENN.

*Sir Samuel Ferguson in the Ireland of his Day.* By Lady Ferguson. (Blackwoods.)

THE account of this "happy life"—so the writer of it terms it—ought to rejoice the hearts of those who are weary of Irish jeremiads. On the other hand, those who know that the short and simple annals of the prosperous almost invariably incline to the dull, will not be surprised to find in this Life less of interest than would assuredly have marked it if the author had not been the favoured child of fortune that he was; also if he had not been—to give the matter homeliest phrasing—just an Irish gentleman. To realise to the full the disadvantage at which this circumstance puts a man from the biographical standpoint, it is only needful to read another life which appears contemporaneously with this of Sir James Ferguson, the life of the Irish peasant, William Carleton. A native of the country of these two writers, in a novel recently published by him, makes the storyteller say: "I have felt that there is a divinity that doth hedge a gentleman, keeping him free from every

possibility of meeting with an adventure to relieve the sameness of his life." These words very fairly state the case as against gentlemanhood; when knighthood is super-added one's heart quails, and it is for having under these limitations produced a biography which, on the whole, is capital reading, that Lady Ferguson claims high admiration. In fact, this accomplished and wifely book by a lady of advanced age has a strange and sweet savour. It is not to be understood that the writer of it is without faults. She is garrulous. In sheer garrulity she tells how Dr. Haughton operated on a tiger, how Mr. Fitz-Simon's father was mulcted, and how Miss Bailly became Mrs. (afterwards Lady) Kane through a romantic incident, which, by the way, shall here be commended for its newness to the novelist in search of a plot. If you are chafed by this garrulity, you must be counselled to betake yourself with quickest speed to another star. She has a taste for antiquarian matters. There are weighty words hereon, and some of the weightiest are hers—this wholly unknown to herself, for she is absolutely without self-consciousness. How are we younger women herein shamed! She is bewilderingly optimistic, and still sees a brightness where most of us have lately heard only of dimness. For many years past Dublin has been spoken of in London as a dead city. Read her description of Ireland's capital given in chap. xii. of vol. i., and opening—"Society in Dublin, agreeable at all times, becomes brilliant during winter and early spring."

To pass now from the biographer to the subject of the biography. Ferguson is treated less as a man than as a scholar and poet. Many of his letters are given. Do you care to know how an Irish gentleman formed an apology for slackness in correspondence in 1832? Read this: "I have been reproaching myself for this last two months for not writing to you, and have gone on procrastinating till I am now past the power of apology, although still, I hope, within the security of pardon." Do you care to know how the writer of this polished "period" writes of an old gentlewoman (the extract is from the same letter): "He [Campbell] introduced me the other day to Lady Caroline Drummond, a great old *dust*." Have you any knowledge of the way in which Irishmen lavish that precious thing "copy" on their private friends and kinsfolk? If you have not, turn to a letter from Ferguson to his old mother contained in chap. vii. (vol. i.) of this work. There is here as remarkable writing on Gothic architecture as you will find outside Ruskin. Elsewhere, in his tale "The Wet Wooing," Ferguson relegates to a footnote a description of tickling trout which is a masterpiece of truth and humour. This circumstance, and one other—the fact that the tale is brought to a close with unpardonable abruptness in a paragraph of the tritest—can alone explain that a place among the minor classics of prose fiction has not been accorded to "The Wet Wooing," with its unsurpassed descriptions of rain, flood, and storm, its broad fun, delicate romance, and wonderful dialect.



Very versatile was Ferguson—too versatile. It is, perhaps, the fault of all of his country. One grows heart-heavy to find him, poet and romancist as he was, satisfied with putting on record in facile essay style that, according to Sir Walter Scott, the county of Cork alone abounds in more unwrought romance than all Scotland, that Ireland is the richest mine of historical and romantic material in Europe. The spectacle of a man who, while rising to high distinction at the bar, could write soul-stirring ballads and good historical tales, who was methodical keeper and arranger of public records, who was a painstaking inquirer in regard to Oghams, a grave scholar and a humorist of the first quality, is one so calculated to inspire misgiving, that it is odds if posterity do not say to him in words of George Eliot, "You are dilettantish and amateurish." Only in so far as Ferguson, through manifest lack of concentration, laid himself open to this charge, can one understand his being, to all intents and purposes, condemned unread. The bibliography at the end of this Life proves him to have written what would fill some thirty volumes. The subjects of these works are widely different. Careful selection would show that there is matter among them to fill one volume with high poetry, and one or two volumes with delightful prose. Had Ferguson come before the public with these few works, he would indubitably have commanded admiration from the whole English-reading public; he will still command it when his work is given to the public in that shape. As matters stand, he does not receive even passing mention in the school manuals of English literature. This is discourteous in cases in which the said manuals are drawn up by scholars of Oxford and Cambridge; it merits stronger condemnation when they are drawn up by scholars of Dublin and Belfast. In his remarkable little school-literature, the first edition of which was brought out in 1861, Collier of Trinity College, Dublin, having treated the great classics at some length and the lesser classics with due notice, gives in supplementary lists what, he submits, is "a tolerably accurate idea of those third-class writers, or, rather, first-class writers of the third degree, who adorn the present century." It is only right to say that the lists are drawn up with great care as regards Englishmen and Scotchmen. An unaccountable modesty has caused the Dublin professor to omit even passing mention of such Irish writers as Davis, Mangan, Ferguson. Before 1861 Ferguson had published his "Forging of the Anchor," his "Wet Wooing," his "Fairy Thorn," his "Hibernian Nights Entertainments," his "Father Tom and the Pope," his "Welshmen of Tirawley." A professor of Dublin could scarcely have been blamed with undue partiality had he included the writer of these works in his supplementary lists. The copy of Collier on my shelves is dated 1874. Prior to this date *The Lays of the Western Gael* had appeared, a work surely demanding notice in an English Literature in which Aytoun's *Lays of the Scottish Cavaliers* is warmly commended. Even more curious than the reticence in regard to Irishmen

preserved by Dr. Collier, of Dublin, is that preserved by Dr. Craik, of Belfast, who in his *English Literature* not only omits all mention of Ferguson and the Irish poets contemporary with him, but makes this book unique among books of the kind by omitting from it the name of Sheridan. This sin of omission has a strong touch of the comical; but it is not to be laughed at only in one who made his home for twenty years in the country which could alone produce such writers of English as were the author of "The Rivals" and *The Lays of the Western Gael*.

The poet's wife has gleaned with loving industry all the praise bestowed by dead and living poets upon her husband's work. To touch here only on words of the living. According to one, Ferguson is virile, he has vision. The first statement is unassailable, but the second may be thrown over like a ninepin. There are, perhaps, in the English language, as written by nineteenth-century Englishmen, no two poems more virile than "The Forging of the Anchor" and "The Welshmen of Tirawley"; there are indubitably many with more of vision than "The Fairy Thorn" and "The Forester's Complaint." Another living poet praises in Ferguson's poems "the fine momentum," a phrase, this, which happily describes the poet's leading characteristic. It is a questionable pleasure to find oneself anticipated in one's opinions. On first reading Ferguson's poetry, several years ago, it struck me that it more than any poetry known to me resembled wine, and that he would describe it most aptly who would apply to it the words which are by connoisseurs applied to wines—tawny, rich, light, old, soft, dry, round, full, golden, generous. Among the commendations from living poets, I now find Lady Ferguson citing from one this eulogium: "They are like all I know of yours, like good, strong wine, full of glow and fragrance." Here, as it seems to me, the whole truth is stated.

In the foregoing nothing has been said of his biographer's opinion in regard to Ferguson's work as a poet. It would be remiss not to touch on this matter. With a few baleful exceptions, to which Lady Ferguson does not belong, biographers are not detractors. The poet's work is treated with loving appreciation by his wife, and now and again a noteworthy observation is made in regard to it. The elegy on Davis is given in full, its romantic associations for the lady writing of it are narrated, and the reader is asked to note "its peculiar and characteristically Irish rhythm." Lady Ferguson is less discriminating when she recommends another poem of her husband's, which she also gives in full, as containing a piece of analysis "quite in Browning's manner." No Irish poet has succeeded in imitating Browning's manner, though his mannerisms have been cleverly caught by a few Irish parodists.

Not the least interesting feature about a book of this kind is that in it we revive acquaintance with a host of persons. Its subject is not only Sir Samuel Ferguson, but the Ireland of his day. The volumes opened anywhere at random will hold an Irish reader. Here Dr. Reeves is introduced

as pointing out that legend has it that an Irish king contemporary with Christ said of that act on Calvary what a Frankish king is reputed to have said 500 years later. The Irish king, characteristically, undertook to have done alone what King Clovis undertook to have done "with my Franks." Elsewhere the poet M'Carthy is introduced as contrasting the aims, methods and genius of Calderon with those of Shakspeare. His manner of doing this is highly interesting.

Two thick volumes dealing with Ireland of the nineteenth century naturally contain something of politics. Ferguson's wife asks us to see in Ferguson "a patriot politician, not a party-man." In a chapter under this heading, she gives us the speech in which in 1848 he joined those demanding repeal of the Union, on the ground that Ireland would have weathered the potato crisis more successfully if she had been legislated for by a native Parliament. "Gentlemen," says Ferguson, "that conviction has arisen in my mind of late, and I am not in the least ashamed to come among my fellow-citizens, and confess that I believe that in so long rejecting that conviction I have been in error." When, some forty years later, Mr. Gladstone's Home Rule Bill occupied the public mind, Sir Samuel Ferguson, we are told, was asked to state his views on the subject. He did so in two guardedly worded letters, which are given, and which, on the whole, convey the impression that he had resumed the attitude which he publicly quitted in 1848. Two poems—one of them now published for the first time—show his political bias in 1882. Both take the form of monologues; and in the one, the speaker of which is supposed to be Carey of Phoenix-park notoriety, we have the significant sarcasm—

"Tis Parnell  
And property—in proper hands—will win."

This sort of thing going through some hundred lines of very indifferent blank verse is not delectable reading. The poet is happier in his choice of metre in the singular poem called "The Widow's Cloak." Why the widow in question should have recommended herself to an Irishman for ebullient praise, is a question which some of us might find hard to answer; meanwhile, the poem remains what it was called by Allingham—who, in connexion with it, confessed to little liking of certain subjects for the muse—"a notable artistic feat."

Veritably patriotic are some utterances of Ferguson in connexion with the lack of "particular and local" histories of Ireland. They are given by Lady Ferguson in a long extract from his review of O'Donovan's "Annals of the Four Masters," which appeared in the *Dublin University Magazine*, March and May, 1848. At this time Ferguson could write, "There is a species of national self-knowledge as conducive to public respectability as individual self-knowledge is to personal self-respect," and could deplore "the fact that no history of Ireland is taught in our schools, an instance of self-abasement unexampled in the practice of any country in Europe." It is in such utterances that he shows the highest patriot-

ism; and if he is at all to be forgiven for writing those dull poems called severally "At the Polo Ground" and "In Carey's Footsteps," it is on the score of having, in fine prose and finer poetry, throughout his life bravely agitated for the revival of Irish studies and for the recognition of Irish greatness. There is a noticeable figure in the niche which is first on the right-hand at the entrance of the English House of Lords. It is the effigy of an Irish prelate, one of the Barons whose names appear as witnesses to Magna Charta, and to Samuel Ferguson belongs the credit of its holding that niche. There are many niches in the House of Poets which are still vacant. Had I plantation of this isle, and were the King on't, I would put in a foremost of these niches the effigy of the Irish poet who wrote in the language of Shakspeare *The Lays of the Western Gael*.

ELSA D'ESTERRE-KEELING.

#### TWO SCOTTISH NOVELS.

*Cleg Kelly*. By S. R. Crockett. (Smith, Elder & Co.)

*Robert Urquhart*. By Gabriel Setoun. (Bliss, Sands & Foster.)

*Cleg Kelly* is by far the best work Mr. Crockett has yet produced—the book which shows most clearly that he has the supreme story-teller's gift of a vigorous, resourceful, and genuinely creative imagination. Not only so; but it is out of sight the ablest and richest story of gamin life that has appeared in our time—the story that recalls most readily *Oliver Twist* and *The Hunchback of Notre Dame*. And I say this, in spite of many marks of haste in the book, in spite of certain farcicalities which approach perilously near to vulgarity, and, above all, in spite of the melodramatic and fantastically unreal episode of General Theophilus Ruff. Mr. Crockett would be well advised to give up his habit of making certain of his characters laugh on the most serious occasions, and to abandon certain mild Rabelaisianisms of the too familiar "hinterlands" type. No doubt such Rabelaisianisms are correctly associated with "the Sooth Back" of Edinburgh, and those Galloway byres that are consecrated to a love that is not always tepidly respectable. But as Mr. Crockett could not reproduce all these in their appalling entirety on this side of the Channel, and hardly even on the other, he should have left them alone. But here fault finding ends. What is most notable in *Cleg Kelly*, what distinguishes it from almost all other novels that have recently been published, is the fact that its keynote is the joy in living, which redeems such a life as Gavroche's or Cleg's. Cleg probably inherits this in equal measure from his good Scotch mother (who under other and happier circumstances might have become such a wife and mother as Margaret Carlyle), and from his father, who, drunken, weasel-faced Irishman though he is—burglar *in esse* and murderer *in posse*—has yet all the full-blooded nomad's ecstasies. You see Cleg "evolving" by degrees and inevitably from the criminality of his home, from which, in the first place, he is in a sense happily

repelled by seeing and revenging the murder of his mother, through the mild Bohemianism of the Knuckledusters' Club and his comic defiance of the Deity, into the respectability of a newsboy's life, and, finally, into the middle-class respectability in which of necessity the wealthy heir of General Theophilus Ruff lives and moves. Yet Cleg never loses his fundamentally rebellious virility: he dominates the book from first to last, and, as Kit Kennedy learns to his cost, can fight even in the country with the skill and strength of the "Sooth Back." The Kavanagh family is quite as well drawn as that of the Kellys. Perhaps Sal, the mother, is a trifle too much of an "awfu' woman," too obviously intended as a mate worthy of Tim Kelly. But Vara and Boy Hugh, and Cleg's jealousy of Vara, are perfect in their different ways. The railway episodes have rather the look of being dragged in; and there is a little playing to the religious gallery in the death of Muckle Alick. Yet Mr. Crockett is to be commended for having done justice to a life of peril that often ends in tragedy, which has hitherto been celebrated too infrequently by the "Surfaceman," who, if he chose, could easily be the first among Scotch poets. The love-making, not only of Cleg, but of Cleaver's Boy, and of that sheepishly conventional specimen of the Edinburgh middle-class, Donald Iverach, is managed lightly and artistically. In this respect Mr. Crockett has made an enormous advance upon *The Lilac Sunbonnet*. Finally, *Cleg Kelly* is full of a humour, the simple fidelity of which to nature makes one forget its exuberance—makes one even forgive Mr. Crockett for the preposterous General Ruff with his coffin, his corpses, and his jars filled with sovereigns. Mr. Crockett can only improve on *Cleg Kelly* as Cleg improved upon himself.

With *Robert Urquhart* the author of "Barneraig" and "Sunshine and Haar" steps at once into the ranks of Scottish novelists and into an independent position. Although he may have been tempted to write by the success of Mr. Barrie, he cannot be reckoned an imitator of *The Little Minister*, or even of *A Window in Thrums*. Still more independent is he of Mr. Crockett—of the Mr. Crockett who has written *Cleg Kelly* even more than of the Mr. Crockett who wrote *The Raiders*. He stands indeed midway between Annie Swan and Mr. Crockett, having set himself above all things to be a simple Scotch narrator of genuine Scotch possibilities. There is nothing either heroic or eccentric about his hero. Robert Urquhart is but a young teacher—somehow the word "dominie" does not appear to fit him—who falls in love with the pretty girl in the Scotch country village, in which he secures an uncongenial situation as instructor in "the Code," and whom he marries after he has made a footing of some sort in London journalism. The pettinesses associated with such a position are admirably brought out. There is, in particular, a sharp-tongued, mischief-making school-mistress (who ultimately and appropriately marries Urquhart's clumsy and vindictive

rival) who is almost fit to enter the immortal company of Mrs. Mailsetter, Mrs. Heukbane, and Mrs. Shortcake. Of Urquhart's friends, his more or less literary and artistic chums who play at Bohemian club life in Edinburgh are greatly inferior to the acquaintances he makes in King Kelvie, more especially truth-loving, sin-hating Rob Buchan and loyal Wattie Spence. Gabriel Setoun ought really to have spared us some of the extravagances of Sandy Grant. Elsie Austin is, in spite of her birth, but an ordinary example of the sweet, fairly cultured country girl who is certain to get married happily; and her father, the Rev. Niel Gordon, is an impossibility. No divinity student in Scotland would venture to get licensed, much less become a popular Evangelical minister, who knew that at some moment the fact of his having seduced a girl could be brought home to him. The other characters, however, are all excellent. The inevitable pathos is not overdone. It is represented by Michael and Marg'ret Downie, who have a ne'er-do-well son. Marg'ret dies before she knows of that son's disgrace, and after her death the lad—to whom Gabriel Setoun is far kinder than is Mr. Barrie to the son from London—has the grace to repent and reform. Altogether, *Robert Urquhart* indicates in its author a power and resource that could not have been suspected from his previous work, good, careful, and thoroughly real though that was.

WILLIAM WALLACE.

"CHIPS FROM A GERMAN WORKSHOP." New Edition. Vol. IV., *Essays on Mythology and Folk-lore*. By F. Max Müller. (Longmans.)

In a powerfully written preface, the eminent searcher in the domain of language fixes his mythological standpoint with such eclectic liberality as to win the consent of all who do not go by a cast-iron rule. He says:

"Mythology is like an enormous avalanche of ancient thought that has carried down with it not only snow and ice, but rocks, trees, plants, and animals, nay, even many fragments of human handiwork. . . . Nothing is more natural, therefore, than that each explorer should have his attention attracted by one class of objects, made ready for his inspection, and closely connected with his own studies. . . . That there is hardly a mythology without solar myths, who would deny? That there is hardly anything else in mythology, who would affirm? . . . There is room for all of us in the immense goldfields of mythology, both ancient and modern, both savage and civilised, both solar and lunar. We have read of zoological and botanical mythology, and we might have equally useful works on astronomical, on religious, nay, even on philosophical mythology. To me every new contribution is welcome. . . . That there are historical ingredients also in mythology, who could deny after studying the legend of Buddha, the exploits of Heracles, or the Saga embodied in the Nibelungenlied?"

By way of illustration, the author shows, in the case of Cyrus, how largely a Nature myth is at the bottom of tales connected with his name. But he adds:

"Yet, for all that, Cyrus was a real man—



an historical character, whose flesh and bone no sublimating process will destroy. Here, then, we see that mythology does not always create its own heroes, but that it lays hold of real history and coils itself round it so closely that it is difficult, nay, almost impossible, to separate the ivy from the oak, or the lichen from the granite to which it clings. . . . Not only Cyrus and Charlemagne, but Frederick Barbarossa, and even Frederick the Great, have been drawn into the vortex of popular mythology."

Here we might mention that full research, begun some twenty-five years ago, has clearly proved that the tale about the Hohenstaufen ruler, who sits entranced in a hill until the time comes for bringing back the might of the German Empire, originally applied not to the Redbeard, but to his scarcely less famous grandson, Frederick II., well known for his philosophical freethought. In this connexion I would point out that Barthel Regenbogen, the Smith, a popular poet of the thirteenth century, already prophesies the return of Kaiser Frederick, "who will hang his shield on the withered tree." Now, one of the great feats of that restorer of German power, who is to oppose the Pope, is thus described by Regenbogen: "That high-born Prince will destroy the cloisters and give the nuns into marriage." Disestablished monkhood "will then have to grow wine and corn for us. When that shall come about, good years will be our lot." Such a prediction could not possibly be made about Frederick I., but very well about the second of that name, who anticipated some of the theories of modern science.

Prof. Max Müller's earliest contributions to Comparative Mythology were devoted to the special subject of Solar Myths. For this reason, as he complains, he has "been represented again and again, even by Mr. Gladstone, as a Solarist, as teaching that the whole of mythology is solar." Yet it can easily be seen, by those who wish to do him justice, that from the very beginning he had an open eye for the multifarious origins of myths which were subsequently regulated into a system. Even the essay on Welcker's *Griechische Götterlehre* (1857) is a proof. I confess that I once read that essay with all the deeper interest because, many years ago, when I was a student at Bonn, the renowned Professor was still active there whom Prof. Max Müller aptly characterises as "one of the few men remaining of the heroic age of German scholarship." Welcker was a patriot too. Like his brother, the co-editor of Rotteck's *Staatslexikon*, he at one time strove for his country's freedom and union, and had to suffer persecution therefor.

Now, for Welcker mythology was "not only a collection of fables, to be described, sifted, and arranged, but a problem to be solved"—even as the ancients already had tried to do since the days of Xenophanes (who came near Schiller's graphic saying: "In his Gods, man paints himself"), of Epicharmos, Empedokles, and not a few others. Another characteristic of Welcker was, that

"he never looks on the Greek fables as a system. There were myths before there was a mythology; and it is in this, their original

and unsystematic form alone, that we may hope to discover the genuine and primitive meaning of every myth. . . . When he treats of Apollo, he does not treat of him as one person, beginning with his birth, detailing his various exploits, accounting for his numerous epithets, and removing the contradictory character of many of his good or bad qualities. The birth of the god is one myth, his association with a twin-sister another, his quarrel with Hermes a third—each intelligible in itself, though perplexing when gathered up into one large Apollonic mythology."

Nearly forty years have passed since those researches of Welcker were published. To-day, there are, perhaps, some mythologists or folk-lorists who imagine that they were the first thus to go to the root of things. It would do them good to cool their assumption by diving into the works of explorers like Welcker. They might then find that there were strong men even before Agamemnon, supposing they themselves could be compared with that Greek hero of Thracian—that is, non-Hellenic—descent. Here it may be pointed out that not a little of what passes as "Greek Legends" is—though adopted by the Greeks—of Thracian origin: Ganymed, Kerberos, Tantalos, Atreus, Pelops, Niobe, and many other figures of partly mythic, partly prehistoric import, might be quoted as belonging originally to the Thracian circle of ideas.

Dealing with the grand conception of Yggdrasil, which symbolises the Universe, Prof. Max Müller acknowledges its "decidedly cosmogonic and philosophical character." No one could deny that who considers all the Eddic passages. As to the position of the three roots of the colossal World-Ash, of which the author speaks, the Older Edda has a slightly different statement from that of the Prose Edda, which contains a later exegesis of Norse cosmogony and theology. Most Scriptures show such contradictions. In the Younger Edda, there are several manifestly Christian interpolations: for instance, in Gylfaginning, where All-father creates heaven and earth—an assertion quite at variance with paragraphs 4, 5, 6, 7, 8, 9, 34, and 51 of the same tale.

As to a comparison of Yggdrasil with the mystic, sacred, and cosmogonic trees of Eastern races, Prof. Max Müller's contention is that the two trees of the Iranian Paradise—which have a counterpart in the Semitic Tree of Knowledge and Tree of Life—must not be compared to any single tree symbolising the Universe. Now, it is quite true that the greatest care has to be taken in tracing the connexion of mythic ideas, lest everything should become everything else. It must, however, be kept in mind that the process of differentiation in divine figures is the very essence of the development of mythology; and what is true of divine figures may apply also to trees. In *Yggdrasil; or, the Teutonic Tree of Existence* (1877), I have given the corresponding Latin, Greek, Iranian, Chaldaean, and Hindoo tree lore. It suffices to mention here that, as in the Hebrew and the Iranian account the two trees stand in a garden surrounded by other plantations, so the Norse World Tree has "nine worlds" issuing from its stem in the shape of branches.

The depth of thought contained in some Germanic myths may be seen also in the Norns. Their names, Urdhr, Verdhandi, Skuld, are usually explained as Past, Present, and Future. Verdhandi's name, however, has a profounder meaning. It is derived from *verdha* (German *werden*), and signifies the process of growing, or evolution. Perhaps it is generally forgotten that the Valkyrs, the Battle Virgins, whose figures pass into those of the Norns, are in Eddic lore said to be "southern," that is German, women. In the divine as well as in the heroic saga of the North, the German element is often clearly indicated. Thus, the Norse Hephaistos, Volundr, or Wayland the Smith, is in the Edda a son of the Rhineland, as also are Sigurd (Siegfried) and all the heroes connected with his story, whose life and tragic fate are localised on the Rhine in the Norse Scripture.

Referring to the much-talked-of views of Dr. Bugge and Dr. Bang, Prof. Max Müller, while thinking that "not only Greek and Roman, but also Jewish and Christian, ideas have penetrated the mythological lore of the North," adds: "But Prof. Bugge and his countryman, Dr. Bang, have gone too far." A still stronger expression would be nearer the mark. A number of Germanistic scholars—among whom only Müllenhoff, and Werner Hahn need be mentioned—have effectually traversed the exaggerations of the authors mentioned. Dr. Bang's *Om Kristi Opstandelse Historiske Virkelighed* certainly does not give evidence of that unbiassed frame of mind which is necessary for the proper treatment of bygone creeds.

In "Greek Legends," Prof. Max Müller lays due stress on the importance of Hellenic dialects for interpreting the names of local gods, heroes, and tales. It is too much the habit of otherwise thoughtful scholars to ignore the difference in accentuation in the dialects of the same people. In some German dialects a change of accentuation occurs even between the nominative and the other cases of the same noun, as thus—*das Gräss, des Gräses*. Yet, on the mere plea of a strictly fixed accentuation in Greek, which, dialectically, may be quite different, an obvious explanation of a word is sometimes needlessly rejected. Sensible philology, however, will turn from written speech—generally the result of irregular compromise—to the real wells of language, the dialects.

When John Stuart Blackie somewhat fiercely contended against Max Müller on a matter of Greek and Sanskrit etymology, the genial Scottish professor was likely to be worsted. Germans cherish Blackie's memory for his excellent translations of their Student and War Songs. But a wide range of philological knowledge, even in Greek, was scarcely his forte: not to speak of his curious attempts at Keltic derivation—for instance, in a word like the "skerries." That word is traceable through all the Germanic languages, and its occurrence round the coasts of this country marks the sea-path of the Norse Vikings. Blackie was rather astonished when, after his lecture in London, I pointed out to him these obvious facts.

In "Zulu Nursery Tales," a review of Dr. Callaway's work, Prof. Max Müller says:

"As in the German tales the character of Reynard the Fox is repeated in a humanised shape as Till Eulenspiegel; so among the Zulus one of the most favourite characters is the young rogue, the boy Uhlakanyama."

At first glance one might almost expect that Uhlakanyama was to be equated, even in name, with the Low German Uhlenspiegel, so that a Dutch origin for those South African drolleries might be inferred. But it is, of course, not so. No such trap for the unwary is laid in the article on Zulu Tales. It may be useful to state here that on one of Eulenspiegel's tombstones (for not less than two are attributed to him, in Germany and in Belgium) an owl (*Eule*) and a looking-glass (*Spiegel*) were represented as illustrative of his name. But recently it has been shown that the Low German word "Uhlenspiegel" had a very different meaning, unfit for printing. In consequence, however, of a "disease of language," or a misunderstanding of words, the trickishly merry and not always decent wag obtained in popular belief the symbols in question.

It was not possible, in a rapid review, to do more than bring out a few points with observations of my own. The very richness of the contents of this volume compelled such a procedure; but only a faint idea is thus given of the standard value of a work, from some of whose views one may differ, but which, both in learning and in style, has few equals, if any, in the corresponding literature of the world.

KARL BLIND.

#### NEW NOVELS.

*Nell Haffenden.* By Tighe Hopkins. In 2 vols. (Ward & Downey.)

*Stories from the Diary of a Doctor.* By L. T. Meade and Clifford Halifax, M.D. (Bliss, Sands & Foster.)

*The Ten Commandments.* By George R. Sims. (Chatto & Windus.)

*A Husband's Ordeal.* By Percy Russell. (Bellairs.)

*A Mask and a Martyr.* By E. Livingston Prescott. (Edward Arnold.)

*The Heart of a Mystery.* By T. W. Speight. (Jarrold.)

*The Strange Transfiguration of Hannah Stubbs.* By Florence Marryat. (Hutchinson.)

*Moff.* (Century Library.) By J. Tweeddale. (Fisher Unwin.)

MR. TIGHE HOPKINS'S *Nell Haffenden*—which he describes as "a strictly conventional story"—is fresh and vigorous. Most of the characters are creations of flesh and blood, and not mere wooden puppets. Nell herself is very good, though not, perhaps, equal to Frank Lyne, the East-end parson. It is not the first time that a clergyman of good family, working in the London slums, has been depicted in novels; but Lyne is so upright and down-right manly in everything, that we feel strangely drawn towards him. There is a

contest between him and a bucolic lover, Martin Clymo, for the affections of Nell; but the parson is first favourite, and carries off the prize in the end, though not until his rival has put some ugly spokes in his wheel. But supposed mysteries are cleared up, and Nell is made happy, for she is not alarmed by her husband's Socialistic tendencies: indeed, she enters heartily into his work. The Anglo-American colony at the London boarding-house of Miss and Mr. Gripp is humorously described. Gripp himself is not unworthy of Dickens. There is a touch of pathos in the way he is kept under the thumb of his clever, lynx-eyed sister; and his delight at the prospect of a little rest when the boarding-house is given up is very genuine. The whole story is full of interest; there is not a dull page in it, and it worthily sustains its author's reputation.

The second series of *Stories from the Diary of a Doctor* contains some clever and some gruesome narratives. It is not the kind of book to read just before going to bed, though the authors manage to give a favourable finish to most of their exciting tales. "The Strange Case of Captain Gascoigne" treats of the cure of cancer by inoculation with the attenuated virus. If this could be proved to be an infallible remedy, it would be one of the greatest boons ever conferred upon suffering humanity; but we fear that the terrible disease must still be regarded as incurable when it has passed a certain stage. "On a Charge of Forgery" is a sketch possessing real human interest, and "Little Sir Noel" also is a very moving story. Indeed, this series altogether is, in our judgment, much superior to the first. There is more literary finish about the sketches, so that they can be read with the greater pleasure.

A strong series of stories illustrative of breaches of the Ten Commandments has been gathered together by Mr. George Sims. They are all popularly written, and extremely interesting. The first one especially is very effective; and there is a terrible irony in the sketch founded on the tenth commandment, where a company promoter, who is allowed to bring ruin into hundreds of homes without being called to account, sends a poor clerk of his to prison who had taken a bottle of brandy which he could not afford to buy, brandy having been ordered by the doctor for his dying wife. The last story is an excellent little deliverance on the subject of being contented with one's lot, instead of envying those in high and wealthy positions, and ignoring the fact that they may have a ghastly skeleton in the cupboard.

We cannot say much for *A Husband's Ordeal*. It professes to relate the confessions of Gerald Brownson, late of Coora-Coora, Queensland. Brownson was an English artist who left his native land under peculiar circumstances. Into his quiet little home there came as domestic servant a girl to whom he had formerly made love. This fact became known to his wife, who was of a terribly jealous disposition; and on a certain day, during the absence of the

husband, there was a battle royal between the two women, which ended in the mistress strangling her maid. Brownson took upon himself the suspicion of this to save his wife; and as he had just been left a large fortune, he secured £3000 of it, and with this he and his wife fled from England. After a time the wife dies, and Brownson returns to this country. The conclusion is inconsequent and defective; for if he fled to avoid suspicion, he could not expect to return without encountering it, and nothing is said about this. But the whole story does not appear to us to be natural: it gives the impression of having been manufactured, and of not being properly welded together.

*A Mask and a Martyr* is the most powerful story on our list, though not the most pleasant. The name of the author is unknown to us, but he has the root of the matter in him as a novelist. Yet it would be well to choose more agreeable topics in the future. In the present work we have depicted the life of a man who makes the most unheard-of sacrifices in order to screen his wife from the judgment of the world. She is addicted to the vice of drinking, and the husband takes this and other things upon his shoulders to save his wife's name. It is very noble, very heroic, thus to become the scapegoat for another. After a life which can only be described as a hell upon earth, Cosmo Harradyne bravely meets his death while fighting in the Soudan; and his final act of heroism, in saving a comrade at the expense of his own life, rehabilitates his memory in the eyes of those who had attributed many of his past actions to cowardice.

Mr. Speight's novel is a mixture of the styles of Wilkie Collins and Mrs. Henry Wood. It is not equal to the work of the former, but in some respects it is better than that of the author of *East Lynne*. There is the same building up of a mystery, followed by the same careful unravelment of it. The death of a banker in his own office with an accusing weapon by his side, and blood stains all over the desk of a clerk, offers a fine field for mystification. After one man has been tried for his life for the supposed crime and found not guilty; and after other theories, including suicide, have been started, we are finally treated to a solution of the puzzle. Altogether *The Heart of a Mystery* will keep the reader's attention well enchained.

*The Strange Transfiguration of Hannah Stubbs* only too sadly emphasises the deterioration of Florence Marryat as a novelist. We unfeignedly regret this, because we look back with considerable satisfaction on some of the early novels of the author. They were well constructed, and they were literature. The present story does not strike us as being either. The style is weak and careless, and the second sentence at the opening—"That was the legend that was engraved on the small brass plate that surmounted the bell that admitted visitors," &c.—reminds us of "The House that Jack Built." Hannah Stubbs is a domestic servant, who is taken in hand by a Signor Ricardo, because he has discovered



that she possesses wonderful hypnotic power. She becomes infused with the spirit of a she-devil who had once been Ricardo's wife, and she plays the very devil with various people in the course of this bewildering narrative. After masquerading as an Italian Marchesa, she returns to her own self, and dies as the original Hannah Stubbs, a coarse and ignorant creature. If this volume is intended to commend spiritualism to unbelievers, we should say that it would rather confirm them in their scepticism.

There are some crisp studies of character in *Moff*; but he would be a bold Englishman who went through it conscientiously and declared that he enjoyed it. The style is Scot of the Scots, and there is no glossary. Mr. Tweeddale has talent; but, as holding a brief for the average reader, we must ask for fewer Scotticisms in his next venture.

G. BARNETT SMITH.

## TWO BOOKS ABOUT SPAIN.

*Don Emilio Castelar.* By David Hannay. (Bliss, Sands & Foster.) This volume is one of an international series, entitled "Public Men of To-Day." The previous and the forthcoming volumes treat of real statesmen, and of men who are only in some sense politicians. But Mr. Hannay has to write of one who is in no true sense either a statesman or a politician: of one whom the accidents of the time placed for a few months in supreme power, whose distinction is a matchless oratory of a peculiar kind, glowing with a rhetoric which lights up everything alike, but who has also displayed a noble integrity in private and public life rare among men of his class in Spain. As a writer and a critic, Castelar has seldom any true insight into the questions, or grasp of the subjects, of which he treats; but he decks or hides all his deficiencies with a cloud of gorgeous and dazzling imagery. Thus Mr. Hannay, in writing the life of Emilio Castelar as a statesman, has had almost to make bricks without straw. The political career of Castelar in Spain is nearly like that of Lamartine in France in 1848: only Lamartine did not so directly contradict in action all his previous professions of political faith, as Castelar did in 1873. Yet both did inestimable service to their country at a given moment, and for this they both earned a gratitude which has been far more generously acknowledged in the case of Castelar than in that of Lamartine. The reader will hardly, then, be astonished to find that this Life of Castelar is rather a sketch of the political history of Spain since 1868 than a biography of the man. It partly covers the same ground as *Les Origines de la Restauration des Bourbons en Espagne*, by M. A. Houghton, Mr. Hannay's contemporary in Spain. Castelar's career as professor and journalist, and his literary work, are scarcely touched; but, on the other hand, we have sketches of most of the contemporary politicians. Mr. Hannay hits well one of the great faults of Spanish statesmen of the nineteenth century: their copying of French institutions, the borrowing of French ideas, and the unsuitable application of them. But in dealing with Federalism, or, as it is now called, Regionalism, he does not sufficiently see that it has its origin in the very physical constitution of the land, which makes the commercial, industrial, and agricultural interests of the different regions so opposed; added to this, is the difference of race and language in these different districts; and lastly in them alone is the municipal and local administration honest and efficient, while that of the central government is hopelessly inefficient and corrupt. The defect of Mr.

Hannay's book is that he has not sufficiently realised these conditions. Otherwise it is an able commentary on the recent political history of Spain; but it cannot be accepted as a complete biography of Castelar, whether in his public, private, professional, or literary capacity.

*The Bible in Spain.* By George Borrow. A New Edition, with Notes and a Glossary by Ulick Ralph Burke. In 2 vols. (John Murray.) Unhappily the title-page of these volumes is hardly complete. Mr. Ulick Burke had to start for South America before he had finished his revision of Borrow's work, and died shortly afterwards. The task has been completed by Mr. Herbert W. Greene, of Magdalen College, Oxford. It is to him that we owe the historical introduction in great part, and nearly all the Gypsy and Arabic lore which make the glossary so valuable. It is not often that either a record of missionary labour, or a book of tourist travel—and Borrow's *Bible in Spain* partakes of the character of both—is considered worthy of republication sixty years afterwards. But Borrow's *Bible in Spain* stands out from all its compeers; its only rival is Ford's Guide-Book in its early editions. It is well worth all the pains that the editors have bestowed upon it; and the labour of such a revision is by no means slight. Borrow frequently touches on some of the least known of the many curious "Cosas de España." Most of these are satisfactorily explained, in either the notes or the glossary. In one or two cases only have the editors failed to be aware of the latest solutions. An excellent account of the Batuecas (vol. i., p. 152) and their inhabitants, with map, has been given by D. Vicente Barrantes in *Las Jurdas y Sus Leyendas* (Madrid, 1893); and Dias Jimenez in the *Boletín* of the Real Academia de la Historia (vol. xx., p. 123, 1892) has clearly shown that the Maragatos (vol. i., p. 321) of Leon had their origin from an immigration of Mozarabes from Andalusia in the tenth century or a little before. On pp. 340, 341 both Borrow and his editors have confused Miguelistas, the partisans of Don Miguel of Portugal, with the Spanish Migueletes or Miqueletes, a far older body. They are sometimes mentioned as a Catalan militia; their name occurs in the archives of Simancas as early as the time of Philip II.; in both Carlist wars there was a corps of Miqueletes on the Liberal side. Strangest of all missionaries was George Borrow. He had a genius for language, a gift of style, and an ineradicable love for horse-dealing. Like Carlyle, he had a singular power of reading the inner man from his outward garb and bearing; like Carlyle, too, with all his literary gifts and attainments, Borrow was at heart the peasant adventurer—of the eastern counties—and was never really at ease in higher society. His theology never sits easily upon him. In his missionary work he has the oddest way of persuading himself that it is his duty to follow his wildest caprices, as when he makes journey to Cape Finisterre, which he longed to see, to leave there a single copy of the New Testament: and he gives thanks most piously for his neighbours' misfortunes:

"After travelling four days and nights we arrived at Madrid without having experienced the slightest accident, though it is but just to observe, and always with gratitude to the Almighty, that the next mail was stopped" (vol. ii., p. 217).

They who are fond of literary coincidences should compare Borrow's description of dawn on the Guadalupe with that in Echegaray's drama *El Hijo de Juan*. This reproduction of *The Bible in Spain*, with its map, engravings, introduction, notes, and excellent glossary, should be welcome to all who wish to read a piquant account of the work of the Bible Society and of the state of Spain from 1835 to 1838.

## NOTES AND NEWS.

MESSRS. WILLIAM BLACKWOOD & SONS will publish shortly a Memoir of Admiral Sir Geoffrey Phipps Hornby, G.C.B., by his daughter, Mrs. F. Egerton. The volume will form an interesting chapter in the history of the Navy, for during his long career the late Admiral had experience of nearly every position possible in the Service.

GENERAL O. WILKINSON and General J. Wilkinson have put together a volume of reminiscences and memoirs, to be entitled *The Gemini Generals*. A large first edition has been sold by private subscription for the benefit of the Gordon Boys' Home; and a new edition will be immediately issued to the booksellers and the libraries, of which the profits will be appropriated to the Royal School for Officers' Daughters and the Soldiers' Daughters' Home. Messrs. A. D. Innes & Co. are the publishers.

MESSRS. LONGMANS & Co. will publish immediately a School History of Rome, written by two Oxford tutors—Mr. W. W. How, of Merton, and Mr. H. D. Leigh, of Christ Church. It will be illustrated with maps and plans, as well as numerous engravings.

MESSRS. CHAPMAN & HALL will publish, during the present month, a new volume by Mr. John Ashton, entitled *When William the Fourth was King*, with numerous illustrations of the manners, fashions, and characters of the time.

MESSRS. ISBISTER & Co. will publish early next week Mr. Canton's new volume, entitled *W. V.: Her Book*; and Various Verses. W. V., it may be of interest to state, is the "Little Woman" of Mr. Canton's former volume, "The Invisible Playmate," now grown to be five years old. The poems treat of various themes, but one or two at least will be found to be about W. V.

MR. GEORGE ALLEN, of Ruskin House, has arranged for the publication of a series of volumes, under the editorship of Mr. Joseph Jacobs, giving impressions of England and English life by continental authors. The first, to be published immediately, will be *The England of To-day*, translated from the Portuguese of Oliveira Martins; and it will be followed by *Across the Channel*, from the French of Gabriel Mourey.

IN the course of next week the Religious Tract Society will publish the *Life of Robert Whitaker McAll*, founder of the McAll Mission. The book is partly autobiographical, and has been edited by his wife. It gives many interesting details of his father (Dr. R. S. McAll), of his own boyhood, his student life at Lancashire College, and his early pastoral work at Sunderland, Leicester, and Hadleigh. It will contain two fine photogravure portraits and many other illustrations.

THE Kelmscott Press has just ready for issue Mr. William Morris's new romance, *The Well at the World's End*, printed in double columns, with entirely new borders and ornaments by the author, and four illustrations designed by Sir E. Burne-Jones. The edition is limited to 350 copies on paper and eight on vellum.

MR. H. S. NICHOLS has ready for issue, in an edition privately printed for subscribers only, an English translation of the Memoirs of Jacques Casanova, in twelve volumes. The translation has been made from one of the few existing copies of the French original, in its complete form, which was printed by Brockhaus in 1826, and immediately suppressed.

MESSRS. MACMILLAN & Co. will shortly add to their series of "Foreign School Classics" an edition of *Minna von Barnhelm*. The task of bringing out this play had been originally

entrusted to James Sime; the work, interrupted by his death, has been executed by the Rev. Charles Merk. The bearings of Lessing's drama on the political and literary history of Germany during the age of Frederick will be considered in the introduction; and an analysis of the characters will show to what extent the poet has drawn upon his experiences, his friendship for Major von Kleist, his acquaintance with military society at Breslau, and his own inner life, in representing the principal persons of his play.

MESSRS. HUTCHINSON & Co. announce a novel by John Bickerdyke—well known as a writer on fishing—to be called *Lady Val's Elopement*.

MESSRS. F. V. WHITE & Co. will publish this month the following novels, each in one volume: *The Case of Ailsa Gray*, by Mr. G. Manville Fenn; *Our Widow*, by Miss Florence Warden; *Two Lads and a Lass*, by the same author; and *The Courage of Pauline*, by Mr. Morley Roberts.

MR. JOHN MACQUEEN will publish shortly a new novel by Lorin Kaye, entitled *Her Ladyship's Income*.

MESSRS. OLIPHANT, ANDERSON, & FERRIER have in the press *A Mist from Yarrow*, a Story of the Hills, by Mr. A. J. B. Paterson, with illustrations by Mr. G. M. Paterson. Early in May the same firm will issue, as the fourth volume of the "Famous Scots Series," *John Knox*, by Mr. A. Taylor Innes.

MR. ELLIOT STOCK announces for immediate publication a work for compiling family records, under the title *First Steps in Pedigree*. The same firm will also publish shortly a new story by Miss Blanch Garvock, entitled *Raymond's Angel*.

MESSRS. WILLIAM ANDREWS & Co. will publish at an early date *The Quaker Poets of Great Britain and Ireland*, by Mrs. Evelyn Noble Armitage, herself a poet and also a member of the Society of Friends.

THE REV. A. E. GARVIE is writing a book, entitled *The Ethics of Temperance as Applied to the Drink Question*, to be published by the Sunday School Union as a companion to Prof. Mackenzie's "Ethics of Gambling," of which a third edition is now in the press. The same firm will also publish, in a day or two, *The Busy Man's Bible, and how to use it*, by Mr. George W. Cable, also uniform with the "Ethics of Gambling."

ANOTHER book by Prof. Douglas Mackenzie will shortly be published by the Sunday School Union, entitled *The Revelation of the Christ: Familiar Studies in the Life of Jesus*.

A RE-ISSUE of Mr. Norris-Newman's *With the Boers in the Transvaal and Orange Free State, 1880-81*, with appendix including the Convention of 1884, will be issued by Messrs. Abbott, Jones & Co. in the course of a few days.

In the Cymmrodorion section of the National Eisteddfod, to be held at Llandudno, Mr. W. E. Tirebuck will read a paper entitled "Welsh Thought and English Thinkers." Mr. Tirebuck's "Tales from the Welsh Hills," which appeared serially in several newspapers last year, are to be shortly published in volume form, illustrated by a Welsh artist. Mr. Heinemann has added Mr. Tirebuck's latest book, *Miss Grace of All Souls*, to his "Colonial Library."

At the meeting of the London Ethical Society, to be held on Sunday at Essex Hall, Strand, Mr. Arthur Sidgwick will give a lecture on "Character-drawing in the Greek Drama."

THE annual report of the committee of the public libraries at Liverpool records the gift

during the past year of the following books for the blind, in Braille type: Shakspeare's "Winter's Tale" and "Richard III.," Byron's "Childe Harold," Carlyle's *Hero Worship* (in 6 vols.), Trench's *Study of Words* (in 4 vols.), *The Cricket on the Hearth*, *Undine*, *The Water Babies*, *Amos Barton*, and *Silas Marner*. The collection of books for the blind in the central lending library at Liverpool now numbers no less than 570 volumes.

#### UNIVERSITY JOTTINGS.

THE financial board at Cambridge have been compelled to address a third application to the Duke of Devonshire, as Chancellor of the university, that, in the statutory exercise of his discretion, he may reduce the amount payable by the colleges for university purposes. Similar requests were made in 1888 and 1891. A table is printed, showing that during the last fourteen years the total amount of corporate income distributed among the heads and fellows has diminished by nearly 35 per cent., and that the fall has been specially rapid during the last three years of this period. If the total amount of so-called "taxable income" does not show a corresponding reduction, this is mainly due to changes in the mode of keeping the accounts. In reply to the application, the Chancellor has directed that the amount to be contributed by the colleges shall be reduced for three years by three twenty-fifths of the minimum, which will thus yield a little more than £20,000 a year.

THE REV. R. L. OTTLEY, successor to Canon Gore as principal of Pusey House, has been elected Bampton Lecturer at Oxford for next year.

BISHOP CREIGHTON, having been commanded to attend the coronation of the Czar at Moscow, is compelled to postpone the delivery of his Romanes Lecture at Oxford to June 17, the Wednesday before Commemoration.

IN Congregation at Cambridge this week, Sir Gabriel Stokes, Prof. Forsyth, and Prof. J. J. Thomson were appointed to represent the university at the celebration of the fiftieth anniversary of Lord Kelvin's appointment to the chair of natural philosophy at Glasgow, which is to be held at Glasgow in June.

SIR M. MONIER-WILLIAMS, Boden professor of Sanskrit at Oxford, will deliver a public lecture next Monday, at the Indian Institute, on the following subject: "The Light thrown on the Religions of India and their Points of Contact with Christianity by the Discussions in the World's Parliament of Religions held at Chicago."

MR. E. B. POULTON, successor to the late Prof. Westwood in the Hope chair of zoology at Oxford, proposes to deliver two lectures this term on "The Hope Collections." It may be as well to state that the Hope collections are not confined to natural history, but include also a fine series of engraved portraits, now kept in the old Philosophy School.

MR. H. E. WOOLDRIDGE is continuing his course of lectures on "The Art of Painting," as Slade professor of fine art at Oxford. This term he proposes to give four lectures, during May, on "The Methods of the Old Masters."

MR. W. RIDGEWAY, Disney professor of archaeology at Cambridge, announces two lectures this term on "The Mycenaean Age."

At a meeting of graduates in divinity, to be held in the Divinity School at Cambridge on Monday next, a paper will be read by the Rev. Dr. A. Jessopp on "Periodic Revivals of the Religious Sentiment."

THE council of the senate at Cambridge recommend that the universities of Bombay and Toronto be admitted to the privileges of affiliated institutions.

THE REV. H. A. REDPATH, editor of the Oxford Concordance to the Septuagint, has received a grant from the Hort Fund, to enable him to collate a portion of the Codex Zittaviensis of the Octateuch, in Saxony, for the large edition of the Septuagint, which is in course of preparation at Cambridge.

DR. H. FRANK HEATH—one of the most distinguished graduates in English from University College—has been elected assistant-registrar of London University, in the place of Mr. F. V. Dickins, the successor to Mr. Milman in the office of registrar.

#### TRANSLATION.

HESIOD—THEOGONY, 565 sqq.

THE Titan's son, outwitting Jove, stole fire from out the skies,  
And in a hollow reed brought down to earth the far-seen prize.  
The Thunderer's soul was stirred, and he devised in vengeful ire  
A woful thing to set against man's goodly gain of fire.  
He called to him heaven's armourer, the halt-of-foot, and bade  
Him mould of clay a figure like a blooming, bashful maid.  
It lived. Blue-eyed Athene then in raiment silvery white,  
Clad the fair figure, and a veil with broidery bedight  
Herself had wrought flung over it, and last a crown of gold  
Set on its head: rare crown it was, a marvel to behold,  
More marvellous than words can tell. The halt-ing god of fire  
Had fashioned it, and gladdened much the heart of Jove his sire.  
A host of things he carved thereon, strange things of land and sea,  
And figures like to speaking men, all carven cunningly.  
And now complete, the wondrous work the heavenly craftsman brought  
Full in the light of gods and men, fair work with evil fraught,  
Set-off to good. Exultingly in the rich gear arrayed,  
Wherewith had largely dowered her the Thunderer's blue-eyed maid,  
She stood—this thing of beauty there, the admiring throng before—  
Thus women came—poor hapless men to tease for evermore.

G. A. H.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for May is chiefly remarkable for Prof. Ramsay's paper, entitled "A Fixed Date in the Life of St. Paul." The fixed point is the date of Paul's partaking of the Passover in the course of his journey to Jerusalem, related in Acts xx. Prof. Ramsay argues that this must have been in 57 A.D., the only year which will suit the conditions of the narrative; and he meets objections to it. He also states his conclusions on other points of interest. In particular, the martyrdom of Paul took place, according to Chrysostom, in the sixty-eighth year of his age and the thirty-fifth of his Christian career. This agrees excellently well with the critic's theories. The date of the martyrdom may be placed about 67 A.D. Prof. Ramsay is not less confident than ever in the minute and exact accuracy of the narrative in the Acts, and shows a zeal and a copiousness of argument which few scholars are in a position, or perhaps have the ability, to show. Dr. Karl Clemen, through the



*Expositor*, makes known his hypothesis as to "the oldest Christian sermon," which he takes to be the "homily" that lies between Heb. iii. 1-6 and iv. 14-16. Mr. Redpath, the energetic editor of the new Concordance to the Septuagint, puts forward a new proposal with reference to the Hebrew text of the Old Testament. He wishes for an unpointed edition of the Masoretic text, with notes showing the variations of that text from that indicated by the Versions where the reading or pointing of the two would be different. This proposal takes a rather narrow view of the conditions of textual criticism of the Hebrew text, and somewhat overlooks the unsatisfactory state of the Versions. Will not the edition of the Hebrew text now being prepared by Prof. Haupt and his contributors more completely meet the requirements of students for some time to come? At any rate, there is an underlying difference of opinion between Mr. Redpath and the not undistinguished Hebrew scholars who are assisting the Baltimore professor. Dr. Bruce continues his admirable popularisation, for religious purposes, of Gospel criticism. Prof. A. Roberts discusses the interpretation of Romans viii. 33, 34. A sermonette by Dr. Dale, and essays by Mr. Whiteford and Dr. Hugh Macmillan, interesting from their style, complete the number.

## CORRESPONDENCE.

HORACE WALPOLE AND HIS EDITORS.

Dorney Wood, Bucks.

In Cunningham's edition of Walpole's Letters, Letter 536, vol. iii. (to George Montagu), dated December 23, 1757, is misplaced. In this letter Walpole writes: "You . . . well know how to feel for me, who have at last lost my dear friend, Mr. Mann." Galfridus Mann (brother of Sir Horace) died (vol. iii., Letter 491) "in the night between the 20th and 21st" (of December, 1756). It is more probable that Walpole would use the expression "have at last lost my dear friend" (Mann died after a lingering illness) immediately after his death, than in the following year. It appears, therefore, that this letter should be placed between Nos. 491 and 492 in vol. iii. Cunningham, oddly enough, prints the identical letter a second time in the Appendix (Additional Letters, vol. ix., p. 488), dates it rightly, and mentions it in a note as "now first published" (!)

In Letter 661 (vol. iii.) occurs a mistake which has escaped the editors. Walpole (according to Cunningham) writes: "I had consulted Mr. Lethinkai" (in connexion with his "History of Painting"). There is no doubt that "Lethinkai" here is an error of the copyist or printer for Lethiullier or Lethiullier. The latter was a well-known antiquary and naturalist, who died in 1760. He is again mentioned by Walpole in Letter 791 as "the late Mr. Smart Lethiullier," the name in this instance being correctly given. Neither Cunningham nor Croker (the editor of the letters to Zouch) has made any remark on this point, and Cunningham has even given the two names in the index as if they belonged to two different people.

In Letter 899 (vol. iv.) Walpole mentions "Sir Chas. Cottrell's collection" (of prints), and in the following letter (900) he refers to the sale of "Sir Clement Cottrell's prints." The editor (presumably Wright) in a note concludes that the same person is alluded to in both cases. It will be seen, however, from Letter 578 (vol. iii.) that Sir Clement Cottrell Dormer, Master of the Ceremonies, died in October, 1758, and was succeeded by Sir Chas. Cottrell Dormer (see Letter 673, vol. iii.). It is evident that Walpole's allusion is to the

sale by Sir Chas. Cottrell Dormer of the collection of prints which he inherited from his predecessor, Sir Clement Cottrell Dormer. The editor's note here is, therefore, not only superfluous, but misleading.

Croker, in a note on Letter 905 (vol. iv.), says that the Duchess of Richmond was the "sister of Lady Aylesbury's first husband." This is a mistake. Lady Mary Bruce, who married in 1757 Charles, third Duke of Richmond, was the daughter, not the sister, of Charles Bruce, third Earl of Aylesbury, here alluded to as "Lady Aylesbury's first husband." The second husband of Lady Aylesbury (a title which she retained after her second marriage) was Walpole's friend and cousin, General Conway.

Croker, again, in a note on Letter 925 (vol. iv.), states that Mitchell was "Minister from the Court of Prussia to London." He has evidently confused two people of somewhat similar names. There was one *Michel* who is mentioned by Walpole in 1753 (Memoirs of George II., ed. 1822, vol. i., p. 259), as "Mons. Michell, secretary of the embassy from the King of Prussia," and again in 1756, as "Mechell, the Prussian Minister" (Memoirs, vol. ii., p. 2). Walpole also says, in a note to Letter 254, vol. ii., in which Michel is mentioned, that he was "Prussian Chargé d'Affaires." Carlyle (*History of Frederick the Great*, vol. vi., p. 296), refers to him as "a Secretary of Legation, Herr Michel." On the other hand, *Mitchell* (the person in question) was British Minister at Berlin from 1753 till 1771. He visited England in 1765, and returned in the following year to Berlin, where he retained his post till his death (1771).

HELEN TOYNBEE.

## HOW FOLK-LORE IS SPREAD.

London: April 30, 1896.

That the introduction of the *Connoisseur's* superstitions into Pembrokeshire, as told in my former note under the above heading (ACADEMY, March 21), did not pass quite unobserved, may be gathered from the interesting quotation translated below. It is an extract of a letter on witchcraft in the parish of Nevern that appeared in *Seren Cymru* for August 7, 1858 (p. 236). That date is about midway between the time of Iorwerth's letters in *Seren Gomer* (1818) and Simon Llwyd's "Reminiscences of Uncle Hugh" in *Cymru* (1895-6).

" . . . It is asserted by some that, before the power of bewitching is gained, it is necessary to profess religion (*mynded at grefydd*), to partake of the elements in the Communion, to drink the wine and keep the bread; that, when the place of worship is quitted, something in the shape of a toad, outside, will take the bread; and that thenceforward the novice will be able to operate. . . . Some say that if a mare's shoe is nailed to the lintel of the door, no witch can ever enter the house, and that if one of them happens to go into a neighbour's house a broom placed across the threshold by a member of the family will prevent her leaving. Somebody has said that two straws laid crosswise on the threshold will serve the purpose quite as effectually. A neighbour's wife heard one of them mumbling something to herself, and believed that she was saying the Lord's Prayer backwards. . . . Somebody has also said that they can all be sent after Pharaoh and his chariots into the depths of the Red Sea, if recourse be had to an expert, but that the latter must be skilled in arithmetic, algebra, Hebrew, Greek, Latin, and all the original (*gwerddiol*) tongues before he can compass this mighty feat. The belief in these things is rapidly gaining ground nowadays. It has already crossed the new bridge by Cilgwyn Mill, and has crept up from Carn Ingli, past Morfa, along the seashore as far as Llech-y-drydded. It is also making its way eastwards, having by this time almost reached that famous old stone called

'Arthur's Quoits,' and, if its progress is not checked, it will soon arrive at the *Seren* office in Carmarthen, then on to the *Dinrygier* [Llanelli], thence to the *Geron* [Aberdare], and *Seren Gomer* . . . so that ere long they will all be full of witches and their works."

The writer calls himself "The Fox." In these days, he would have been a valuable acquisition to the Folk-lore Society.

J. P. OWEN.

## THE "PRENZIE" ANGELO.

Oxford: April 29, 1896.

It was not to provoke controversy that I wrote on April 6, pointing out the insufficiency of the evidence Prof. Skeat brought forward in his letter in the ACADEMY of April 4, for the existence of a word "preuzie" in English. Nor should I be writing again about it, were it not necessary to call attention to an error in Prof. Skeat's last letter. The Roxburgh word cited by him is not spelled "prowzie" in Jamieson, but the two forms of the word appear there as "prossie," "prowsie." I did not refer to these words in my last letter, because it seemed so very unlikely that they should have anything to do with a supposed "preuzie." For not only are the consonants different, voiced *s* in the one case and voiceless *s* in the other, but the vocalic elements are also unlike—*o*, *ow* in the one case (for the variation see Murray, *Dialect of the Southern Counties of Scotland*, p. 116), and *eu* in the other. And according to Ellis's word-lists a French *eu* from a Latin *ō* ought to have developed into a *u*-sound, and not into an *o*-sound, in the dialect of Roxburgh (cf. Ellis's *History of English Sounds*, v., p. 720, No. 893). So that it is equally difficult to associate "prossie," "prowsie" with Old French "preus," even though we ignore the difference of meaning between the two words.

MARK LIDDELL.

## THE SIN-EATER IN WALES.

Llanwrin, North Wales: May 4, 1896.

Permit me to correct an error into which Mr. W. Eilir Evans has fallen, in his letter in the ACADEMY of May 2, regarding the word *byl*.

He there states that "it is somewhat strange that Chancellor Silvan-Evans has not included it [*byl*] in his great work." The word is included in the dictionary referred to, and will be found, together with the phrase "llawn hyd y fyl," in its alphabetical order on p. 600.

HENRY SILVAN-EVANS.

[In justice to Mr. Silvan-Evans, we ought to say that the assertion he contradicts seems to have arisen from a misunderstanding. It was a former correspondent (Mr. J. P. Owen, in the ACADEMY of April 25) who affirmed that the (anglicised) Welsh word *abeilon* was not to be found in Silvan-Evans's Welsh Dictionary. Mr. W. Eilir Evans, while supplying the real Welsh form *byl*, appear to have supposed that Mr. Owen's assertion extended likewise to that.—Ed. ACADEMY.]

## "AUCASSIN AND NICOLETTE."

London: May 1, 1896.

Mr. Oelsner kindly asks for a fresh edition of my *Aucassin*. I wrote my version as a labour of love, and presume that only a limited edition could have found purchasers. An American gentleman writes that he is sending me his "Old World Series" of my translation. What Mr. Nutt may think it right to do in face of this competition will, no doubt, be done.

A. LANG.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 10, 7 p.m. Ethical: "Character-Drawing in the Greek Drama," by Mr. Arthur Sidgwick.
- MONDAY, May 11, 8 p.m. Society of Arts: Cantor Lecture, "Applied Electro-Chemistry," III., by Mr. J. Swinburne.
- 8 p.m. Aristotelian: "Voluntary Action," by Mr. G. F. Stout.
- 8.30 p.m. Geographical: "Through the Central Sudan to Sokoto," by Mr. W. Wallace; "Hausaland," by the Rev. C. H. Robinson.
- TUESDAY, May 12, 3 p.m. Royal Institution: "Ripples in Air and on Water," II., by Mr. C. V. Boys.
- 4 p.m. Asiatic: Anniversary Meeting; "The Discovery of a Pali Work in the Chinese Buddhist Collection," by Mr. J. Takakusu.
- 8 p.m. Civil Engineers: Discussion, "American and English Methods of Manufacturing Steel Plates," and "Four American Rolling-Mills."
- 8 p.m. Colonial Institute: "Picturesque New Zealand," by the Hon. W. P. Reeves.
- 8 p.m. Society of Arts: "Wood-engraving as compared with other Reproductive Art, and its Future as a Fine Art," by Mr. W. Biscoe Gardner.
- 8.30 p.m. Anthropological: "Recent Observations on the Andamanese by Mr. M. V. Portman," and "Photographic Apparatus for Travellers," by Dr. J. G. Garson; "The Cranial Characteristics of the South Saxons, compared with those of some of the other Races of Great Britain," by Mr. R. J. Horton-Smith; "An Unpublished Batak Creation Legend," by Heer C. M. Pleyte.
- WEDNESDAY, May 13, 8 p.m. Society of Arts: "Tunnelling by Compressed Air," by Mr. E. W. Moir.
- THURSDAY, May 14, 3 p.m. Royal Institution: "The Art of Working Metals in Japan," II., by Mr. W. Gowland.
- 4.30 p.m. Society of Arts: "Tea-Planting in Darjiling," by Mr. G. W. Christison.
- 8 p.m. Electrical Engineers: "The Influence of the Shape of the Applied Potential Difference Wave on the Iron Losses in Transformers," by Messrs. Stanley Beeton, C. Perry Taylor, and J. M. Barr.
- 8 p.m. Mathematical: "The Application of the Principal Function to the Solution of Delaunay's Canonical System of Equations," by Prof. E. W. Brown.
- FRIDAY, May 15, 8 p.m. Ex Libris Society: Annual General Meeting.
- 8.30 p.m. Viking Club: "The Influence of the Northerners on the British Islands, as determined by Personal and Place Names," by the Rev. E. McClure.
- 9 p.m. Royal Institution: "Cable Laying on the Amazon River," by Mr. A. Siemens.
- SATURDAY, May 16, 3 p.m. Royal Institution: "Three Emotional Composers, II., Wagner," by Mr. F. Corder.

## SCIENCE.

## THE ACCENTUATION OF THE RUSSIAN VERB.

*De l'Accentuation du Verbe Russe.* Par Paul Boyer, Professeur à l'École des Langues Orientales vivantes. (Paris: Imprimerie Nationale.)

IN attacking the Russian verb and Russian accent at the same time, M. Boyer has given proof of learning and courage. The verb is *par excellence* the *crux* of the Slavonic languages, and the laws of its accentuation are of equal importance. Let us see, then, how our author proposes to discuss it.

In the first place he rejects the old arrangement into six classes, which forms the basis of its treatment in the great *Vergleichende Grammatik* of Miklosich. He takes the division of Prof. Leskien into four classes, and shows the laws of accentuation which govern each.

Now, the accent in every verb is either fixed or movable. Those verbs especially have a fixed accent which are denominatives—i.e., derived from nouns. The verb keeps the accent of the noun; and thus there will be a difference in the accent where the verb is a denominative and derived from a noun already compounded with a preposition, and where it takes the preposition itself. Thus, *okhótitsa*, "to sport," from *okhótnik*, "a sportsman," *rabótat*, "to work," from *rabóta*, "work," and also the verbs ending *íchat*, have the same accent as the nouns from which they are derived: as *liberálníchat*, "to play the liberal," *kokétníchat*, "to coquet." These seem to be generally used in a depreciatory sense.

In the *-nu* conjugation, which, it may be remembered, forms the second in the system of Miklosich, the accent is always on the syllable *-nu*, in both the infinitive and the indicative, when the verb is perfective, but goes to the first syllable, when the verb is imperfective and inchoative: as *doínut*, "to move." These verbs drop the syllable *-nu* entirely in the past tense: as *pogib*, "he perished," *pogas*, "he expired."

On p. 38 M. Boyer gives us a list of verbs which have a double accentuation, the meaning being in some cases varied. The effect of *polnoglasie* upon verbs is shown, especially in the case of tri-syllabic infinitives, many of which would be dissyllabic in Old Slavonic. Thus, *vorotit*, with the accent on the *binde-vocal* "i," but in its old form *vratit*, "to turn back."

It is interesting to see the effect of the accent in determining the aspect, and notably in the case of verbs compounded with prepositions. When the verb is in the perfective aspect, it keeps the accentuation of the uncompounded verb; when the aspect is imperfective, the accent is on the *binde-vocal*. Imperfective verbs, however, compounded with *vy* the accent is always on the preposition.

The accentuation of the verbs ending in *-ovat* (pres. *uyú*) is very clearly analysed. Of this conjugation (which is the sixth in the scheme of Miklosich) M. Boyer very truly remarks that it is the one employed for the introduction of new verbs into Russian which are derived from nouns. It plays much the same part as the termination *-iren* in the German language: *marischiren*, &c. It contains some primaries—e.g., *kovat*, *knyú*, "to work as a smith," but most of the verbs in it are secondaries. Of the primaries M. Boyer gives a list. Verbs exhibiting such forms as *-ot* in the infinitive—e.g., *kolot*, "to stab," *borotsa*, "to fight"—are rightly explained by him as owing their existence to *polnoglasie*. And, indeed, this fact is proved at once if we look at the other Slavonic languages. And here, by the way, we must remark that, although M. Boyer speaks at the beginning of his learned treatise of explaining the Russian verb by itself, he has allowed himself frequently (and, we may add, very naturally) to take many illustrations from the Serbian—a language where the shorter and older form prevails. This is the language of the Eastern branch best suited to his purpose, as Bulgarian, owing to neglect and foreign influences, has become so mutilated.

The verbs belonging to the class which has no *binde-vocal* in the present indicative singular are all accented on that vowel in the plural; thus *dam*, "I will give"; *dadíte*, "you will give." The imperative follows the rule of the indicative in ordinary verbs, except in the instance of *vnémlyu*, imp. *vnémli*, "to pay attention." In the few verbs in Russian where the infinitive ends in *ti* (this being the common termination in Serbian and Chekh), it is accented on the last. Of course, these verbs are remnants of the Old Slavonic; and M. Boyer shows how, in their compounded shape, they take the normal forms: as *pasti*, but *spastí*, "to save."

The verbs having the *binde-vocal* of the

infinitive in "ie" accent it throughout. These verbs correspond to the second form of the third conjugation of Miklosich. Two only accent the root: *vidiet*, "to see," and *obidiet*, "to offend." The latter has throughout the accent of the noun from which it is derived, unless, as M. Boyer very pertinently adds, it be a compound of *vidiet*, and to be explained, we suppose, as if the *o* of the preposition *ob-* has pushed out the *v* of the word with which it is compounded. This frequently occurs in Slavonic; and on this principle the derivation might be explained as "to overlook," thus to treat with contempt and insult (cf. *nenavidiet*, "to hate").

But it is impossible, in a short review, to do justice to this learned essay, which is one of the dissertations written in honour of the centenary of the School of Oriental Languages at Paris. M. Boyer has thoroughly studied his difficult subject. We cannot, unfortunately, follow him step by step in the limited space at our disposal. He writes with a lucidity which is truly French, and has given us a complete platform, as the Americans would say, of the whole subject.

At the conclusion of his treatise he rightly dwells upon the interest and importance of the Russian accent, as illustrating the Old Aryan system.

W. R. MORFILL.

## CORRESPONDENCE.

## THE RESTORED PRONUNCIATION OF GREEK.

Cardiff: April 19, 1895.

AS Dr. Lloyd has now completed his criticism of our pamphlet, we owe it to your readers to reply; but the misconceptions into which he has fallen, mainly through disregarding its contents, bid fair to make the task of correction a long one. Prof. Arnold is kept from work this week by illness, and has asked me to reply for us both.

Dr. Lloyd repeats in every letter the curious statement that we "despise" or "scorn" the teacher's standpoint. Seeing that the pamphlet was written by two teachers, and carefully revised by at least a dozen others, the reader may guess how far this is probable; and he may judge how far it is borne out by the pamphlet itself from the following quotations, which Dr. Lloyd seems not to have read.

We were requested to

"draw up a scheme of pronunciation which should be based on historical principles, and at the same time be a practical character" (Pref., p. iii.).

"Any attempt to frame a system . . . should avoid placing any really serious difficulty in the way of beginners in Latin or Greek. For it must always be the principle of the study of these languages that the learner shall, as soon as possible, begin to read for himself the works of the classical authors" (p. 3).

"After careful discussion we feel that the scheme proposed offers no difficulty that can be called serious even to the English-speaking student; while those who are familiar with spoken Welsh or French should find it far easier than the local English method. . . . Slight deviations from the best standard will be better left uncorrected, when the effort to correct them would produce either an error in the opposite direction or real danger of misunderstanding in the oral work of a class. Such difficulties . . . are especially numerous in the system which has been so far usual in England. How far we and our colleagues are right in thinking that the scheme here proposed is free from objections of a practical nature experience alone can decide" (p. 4).



What we do demur to, if not "despise," is the attitude adopted by Dr. Lloyd of measuring the difficulty of reform, not by the judgment of an experienced teacher, but of a schoolboy before he is taught; a boy who is to be allowed to believe himself incapable of distinguishing between the *e*-vowels of *il mène* and *été*. We do not share the low opinion which Dr. Lloyd appears to hold of the powers of the general body of English teachers.

Another sentence of the pamphlet which Dr. Lloyd is still unwilling to read, even when quoted in the ACADEMY, must be quoted again:

"The margin of doubt that remains, though from the scientific point of view it is considerable, is nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits."

Now of all the numerous points in which Dr. Lloyd differs from us there is only one—that of the aspirates—in which the divergence between us exceeds these "narrow limits"; and in this case, as will be seen, we cannot admit that there is any "considerable doubt from the scientific point of view."

We observe that Dr. Lloyd tacitly admits the objection we urged in our former letter, from the teacher's point of view, to the Demosthenic pronunciation—namely, that *η* and *ε* were then sounded alike; and there are other equally serious objections of a similar kind. Dr. Lloyd's own contention, were it true, that *η* also was then identical in sound with *η* and *ε*, would furnish another not less weighty. It may be taken, then, that the questions he wishes us to discuss refer to the age of Pericles, and that the matter of *η* and *ε* in Aristotle's time is of academic interest only; but as Dr. Lloyd's view of it appears to me entirely contrary to the evidence, I will deal with it in conclusion.

On the question of the aspirates, our critic accuses us of misrepresenting Brugmann's view, and of neglecting a recent "authority," and then adduces one or two well-known comments\* on a small part of the evidence for the view which we hold in common with Brugmann, Gustav Meyer, Meisterhans, and Blass: namely, that the aspirates contained an explosive and a genuine aspiration throughout the fifth and fourth centuries B.C.

With regard to the first-named scholar, if Dr. Lloyd had done himself the justice of consulting the book to which we refer in our preface, he would have found that his alarm was baseless. Dr. Lloyd quotes the *Grundriss*, which we did not cite. But Brugmann's more recent *Griechische Grammatik* (2<sup>te</sup> Aufl.), which we did cite, gives a fuller statement of his views on all that concerns Greek. On p. 52, after saying, as he does in the *Grundriss*, that we cannot state the exact time in the different dialects at which the Greek aspirates became spirants, he adds:†

"We must infer that the explosive element still remained wherever we find *κ*, *τ*, *π* written for *χ*, *θ*, *φ*, and conversely. . . . Also the transcription of the

Greek aspirates by *ε*, *ι*, *ρ* at Rome and the representation of Latin *p* by *φ* (Σολοφικος and the like, see Meisterhans, Gr. p. 60) indicate that the explosive element was then still preserved."

Dr. Lloyd further "commends" to us a dissertation on the Greek aspirates which he thinks has "escaped our notice." We may be allowed to "commend" to him in return a review of the dissertation in question, which appeared in the *Classical Review* for February. In that article one of us has stated the reasons which prevent us from regarding the dissertation as an "authority." Seeing that it was sent for review six months before our pamphlet appeared, and that the notice of it was published nearly two months before Dr. Lloyd's letter, the omission was hardly on our side. These things are an amusing commentary on what Dr. Lloyd calls the "trenchant" tone of his share in this correspondence.

On the practical question, whether *t+h*, *p+h*, *k+h*, are teachable values, we are anxious to obtain opinions, and we are glad to know Dr. Lloyd's. On the main historical question I may be allowed to quote the concluding sentences of the review just mentioned; the last concerns the *mediae* also:

"I do not think that anyone who has really grasped the argument from the detachableness of the aspiration in vulgar Attic inscriptions of the fifth and fourth centuries B.C. (χιδών and κιδών for χιδών, εδρκοῦντι for εδρκοῦντι, κ.τ.λ.) can have any doubt that *θ*, *φ*, and *χ* each contained an explosive and a genuine aspiration in Attic at that date. The evidence of transcription into and from other languages, to which the writer hardly alludes, is equally decisive, and in the same direction (see, for instance, the well-known passages Cic. Orator, §160, and Quintilian\* I. iv. 14) and there is a mass of evidence of the same kind in the transcriptions of Greek words into early Latin and the other Italic dialects [e.g., Lat. *purpura*, *apua*, *tus*, Osc. *Meleklio*-*meleklio*, *Santia*-*Santia*, and conversely in Greek letters, *Φελεχα*-, the Oscan word corresponding to Lat. *Volcanus*]. Compare, too, the difficulty with which a representation was found for Oscan and Etruscan *f* in the Greek alphabets (both Chalcidian and Ionic) of the fifth and fourth centuries B.C., and in the Latin *ch* of the fifth (Phaedrus) [".

"Since the essay was published fresh evidence of a most conclusive character from the transcription of a very large number of Demotic words into Greek letters in the two Gnostic papyri of London and Leyden has been lucidly set forth by Hess in the current number of *Indog. Forschungen* (vi., p. 223). The papyri are ascribed on palaeographical grounds to the second century A.D. *φ* is the invariable transcription of Demotic *p+h*, while Demotic *f* is represented by a special sign taken over from the Egyptian alphabet; *χ* is the invariable transcription of Demotic *k+h* and *g+h* (Demotic *g* is voiceless), never of the Demotic spirant *h*, which is represented by another borrowed Egyptian sign, while *θ* always transcribes *t+h* except before *i* and *e*, when it also represents *ts*, showing that in this position *θ* had become a spirant at this date. Hess shows by similar evidence that *γ* was then in all positions an explosive, and *δ* an explosive except before *i*, where it had become a spirant."

This last evidence, coupled with the invariable representation of *β*, *γ*, *δ* by the Lat. *b*, *g*, *d*, and the converse, may perhaps excuse us from any more detailed statement of our reasons for agreeing in the matter with Brugmann, Gustav Meyer, Dr. Lloyd, and Blass at the bottom of p. 108, and rejecting altogether, in the same company, the untenable explanation of the

\* The whole passage shows that the "bilabial" criticism of the Fundanius story is beside the mark. "Antiqui dicebant fordeum factiosque, pro aspiratione simili littera utentes. Nam contra Graeci aspirare solent ut pro Fundanio Cicero testem, qui primam eius litteram dicere non possit, irridet." Quintilian is talking about *h*, not about any "bilabial *f*."

name *μύση* which Blass most inconsistently advances in the middle of the same page. That technical term may be explained, I think, simply by reference to the amount of noise or audible resistance involved in the formation respectively of *φ* (*δασύ*), *β* (*μύσον*), *π* (*ψιδόν*), as the word *δασύ* suggests; the voiced *mediae* involving the buzz or hum of the vibrated breath or "voice" in the mouth, which may be heard by the speaker himself, and occasionally by others, before the "explosion" takes place. This conjecture may be right or wrong; but, in any case, we agree with Dr. Lloyd in thinking that the evidence as to the sound of *β*, *γ*, *δ* is quite clear. It is curious that he should demur to our neglecting Blass's impossible conjecture ("that *δ*=*π*+*h*," as Dr. Lloyd writes it), and, all the more, since we have repeatedly indicated (e.g. Pamphlet, p. iv.) the far higher degree of authority which we attribute to Brugmann and Gustav Meyer.

With regard to *η* and *ε* in the fourth century B.C., the following are the facts, which we take directly from Meisterhans (*Gramm. d. Attischen Inschr.*, 2<sup>te</sup> Aufl., pp. 28 and 52). In that century *η* and *ε* are constantly confused and clearly had the same sound; whereas *η* is only written once and *ε* twice for *η* or *ε*, while *η* or *ε* is written regularly 509 times, and *ι* is never wrongly inserted (as it is after 200 B.C., when *η* had become identical with *ε* and *η*). To any student of epigraphy this is absolutely convincing evidence that the three omissions of *ι* are merely accidental, and that the sound of *η* was clearly distinct from that of *ε*. Against this Dr. Lloyd has only a doubtful inference from a passage of Aristotle (*Poetics*, c. 21) which, he thinks, shows that Aristotle regarded *α* as the (not *α*) long sound corresponding to *ε*. All that Aristotle says is that *πολλος* is used *φωνηέντι* μακρότερον "with a longer vowel" than the true (*εικείνου*) stem vowel of *πῶλος*. What reasonable critic could extract from this a statement that *η* corresponded in quality more closely to *ε* than did *α*? Indeed, what evidence is there that such a question ever entered Aristotle's mind when he was choosing his example of epic lengthenings? I am glad that the passage should have been quoted, for what it may be worth, against itacism; but it is not hard to see why it has been left to Dr. Lloyd to urge it as evidence against the distinction between *η* and *ε*.

With regard to the fifth century, we still assert that it is a "commonplace" in all the authorities on Attic grammar that *η* was "open" and *ε* "close," though some hold, as we stated, that to the close *ε* was added a short *ι*. The addition or omission of the *ι* after a close *ε* is a small matter from the practical standpoint: so small that it would be difficult to distinguish classes of forms by means of it, as Dr. Lloyd wishes to do. But the distinction between close and open *ε* is, as we have pointed out, essential to enable the class to separate the second vowel of *καλή* from that of *καλεῖ*; and I cannot understand how Dr. Lloyd can suggest to your readers that it is a help to the teaching of modern languages to disregard it. Into the academic question as between Brugmann and Blass I do not propose here to enter, further than to say that the apparent balance of evidence which the latter adduces has been far more simply explained by Brugmann (p. 34, note 2), and, in any case, is not enough, in my opinion, to outweigh the probability that the *e*-vowels and diphthongs underwent a parallel, not a converse, development in Attic to that (1) which they underwent in the neighbouring Boeotian and Corinthian dialects; and (2) which the *o*-vowels and diphthongs underwent in Attic itself. The "greater phonetic probability" which Dr. Lloyd accepts from Blass is merely apparent; a close monophthongal *ε* passes into *ι* (as did Gr. *ε* ultimately) quite as readily, e.g.

\* On the double aspirates I will only observe: (1) That the evidence of cognate languages by no means points to more than one aspirate as the original initial sound of *χδών*, *φθινω*, &c.; (2) That the modern Greek change of *φθ* and *χθ* to *fi* and *chi* shows indeed that the second aspirate contained an explosive (*θ*-*τ*), but proves nothing different as to the sound of *t*-*e* first, since in Modern Greek an original *π* and *κ* equally becomes *fi* and *chi* (see Hatzidakis *Neogr. Gram.*, p. 161f.).

† "Verbleiben des explosiven Elementes ist überall da anzunehmen wo für *χθφ*, *κτπ* geschrieben wurde und umgekehrt. . . . Auch weisen die Transkription der griech. Aspiraten durch *ε*, *ι*, *ρ*, bei den Römern die Widergabe von lat. *p* durch (Σολοφικος u. dgl., s. Meisterhans, Gr. S. 60) noch auf Verschlusslaut hin."

in Oscan and Romance, as does the diphthong *ei*.

With Dr. Lloyd's curious speculations on the question of accent, and with our recommendations as to the *o*-vowels, I will deal next week.  
R. S. CONWAY.

#### SCIENCE NOTES.

THE following is the list of fifteen candidates who have been selected by the council of the Royal Society for election to the fellowship: Sir George S. Clarke, Dr. J. N. Collie, Dr. A. M. W. Downing, Dr. F. Elgar, Prof. A. Gray, Dr. G. J. Hinde, Prof. H. A. Miers, Dr. F. W. Mott, Dr. John Murray, Prof. Karl Pearson, the Rev. T. R. R. Stebbing, Prof. C. Stewart, Mr. W. E. Wilson, Mr. H. B. Woodward, Dr. W. P. Wynne.

MR. FREDERIC DU CANE GODMAN—well known for his studies on tropical insects, and for his munificent donations to the national collection—has been elected a trustee of the British Museum.

THE evening discourse at the Royal Institution next Friday will be on "Cable-laying in the Amazon River," by Mr. Alexander Siemens, with illustrations.

AT the meeting of the Anthropological Institute, to be held on Tuesday next, Mr. R. J. Horton-Smith will read a paper on "The Cranial Characteristics of the South Saxons, compared with those of some of the other Races of Great Britain"; and Mr. H. W. Seton-Karr will exhibit some stone implements discovered by him in Somaliland.

THE trustees of the estate of the late Earl of Moray have granted a donation of £1875 to the Ben Nevis Observatory.

THE annual meeting of the members of the Royal Institution of Great Britain was held last Monday, with Sir James Crichton-Browne, treasurer, in the chair. The report of the committee of visitors for the year 1895, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £100,000, entirely derived from the contributions and donations of the members and of others appreciating the value of the work of the Institution. Seventy-two new members were elected in 1895, and sixty-three lectures and nineteen evening discourses were delivered. The books and pamphlets presented in 1895 amounted to about 260 volumes, making, with 594 volumes (including periodicals bound) purchased by the managers, a total of 854 volumes added to the library in the year.

WE quote the following from the *Times*:

"The resolution of the Government of India on the annual report of the Geological Survey for the past official year mentions that, although survey work was continued in Rawah, the Central Provinces, and Baluchistan, the amount of work of this kind done was much less than usual, owing to officers being withdrawn for inquiries on economic subjects. The Rawah survey has led to some modification of the views hitherto held in regard to the Vindhyan system, the chief point established being the separation of the lower from the upper Vindhyan. On the north-western frontier, the survey extended to the range between the Luni plain and the Zhob country to the Tochi valley, and to the country lying between Dera Ghazi Khan and Zurat. The publications of the Survey during the year include a fresh volume of the 'Palaeontologica Indica,' dealing with the fossils from the ceratite beds on the lower Trias of the Salt Range, and part of a volume on Himalayan fossils descriptive of the Cephalopoda of the Muschelkalk. This is the first instalment of the monographs now being prepared in Europe, for which a special grant has been made by the Government of India. Certain miocene fossils of Upper Burma were also treated in a publication of the Survey. As to the economic

side of the work of the department, the oil-boring operations at Sukkar were continued without success; in Burma Dr. Noetling brought to a close his inquiries into the occurrence and nature of earth oil; and in various other districts mineralogical surveys have been made, and existing gold and coal mines in Mysore, the Central Provinces, and Hyderabad have been visited, while proposals for the regulation of the working of mines in India have been drawn up."

#### PHILOLOGY NOTES.

THE anniversary meeting of the Royal Asiatic Society will be held on Tuesday next, at 4 p.m., at 22, Albemarle-street, for the election of president and council, and the adoption of the annual report. The secretary, Prof. T. W. Rhys Davids, will also read a paper from Mr. J. Takakusu, of Japan, on "The Discovery of a Pali Work in the Chinese Buddhist Collection."

AT the last meeting for the present session of the Viking Club, to be held on Friday next, at the King's Weigh House Rooms, the Rev. E. McClure will read a paper on "The Influence of the Northernmen on these Islands, as determined by existing Personal and Place Names."

PROF. MAX MÜLLER writes:

"The suggestion which I made some time ago that the Pali text of the *Tipiṭaka*, as preserved on the marble slabs of the Kuthodaw, should be reproduced, seems to have been anticipated by the Burmans themselves. I learn from Mr. Ferrars that a reproduction of the engraved text of the Kuthodaw has been undertaken at Rangoon, and that it is already out of print. However, the printers have only got so far as about two-fifths of the *Vinaya Piṭaka*, namely, the *Parasika* (*Parāṅkika*), *Paṭikkha* (*Pāṭikā*). They are now engaged on the *Salawa* (*Śāḷa-vagga*), *Mahāwa* (*Mahāvagga*), and *Paidwa* (*Parivāra-pāṭha*), but these are not expected to be in type for some years. Still the intention is to print the whole, as the Burmans have given up their prejudice against paper and print. Second-hand copies of the first volume can still be procured at Rangoon."

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, April 17.)

THE Rev. A. SANDISON, president, in the chair.—The annual general meeting of the club was held at the King's Weigh House.—Mr. A. W. Johnston presented a pair of "rivlins," or shoes made of undressed hide, formerly in general use in Orkney and Shetland, and still manufactured in Sanday, Orkney, and read some notes on the derivation of the word *rivlin*.—The president commented on differences between the "rivlins" under discussion and those which he remembered in use in Shetland in his youth.—Mr. F. T. Norris, hon. editor, then read a paper on "The Worship of Freya and other Teutonic Goddesses and Gods in Roman Britain." Alluding to the erroneous belief popularly held, that the first connexion of Teutonic peoples with Britain took place at the period of the Saxon Conquest, he pointed out that numerous Coloniae and Municipia were created by imperial rescripts, consisting largely of time-expired German soldiers. The *Notitia Imperii* of Theodosius, the six bronze rescripts discovered in England, and other records, prove that about two-thirds of the garrison, especially in the later years of the occupation, were of one or other of the Teutonic races, in which designation were included the Belgae, whose former frontier lines on the Continent were the Seine, the Rhine, and the Straits of Dover. The various Municipia, Coloniae, and Stations colonised or occupied by German troops were then passed in review, and an inquiry set on foot as to the extent of the influence on the social and, in particular, on the religious life of the population of Britain, which such a large constituent of Teutonic people must exert. The *Deae Matres* and *Deae Matronae* were distinctively German divinities, representing Freya and her maidens; and the very numerous temples, altars, and other dedications to them found in Britain, not to speak of those discovered on the

Continent, showed the high favour in which they were held not only by civilians, but by soldiers, and attest the essentially peaceful and domestic tendency of the Teutonic genius. The lecturer then alluded to the catholicity of the theological views of the Romans, which led them to regard alien gods with similar attributes to their own as identical with them. Caesar's statement that the Gauls worshipped Mercury under the name of Teutates was cited in confirmation. Inverting this argument, it was contended that the half Romanised Germans, when worshipping Mars or Neptune, or other Roman gods, really worshipped, by a kind of transferred worship, their native gods. The case of the altar found in the north of England dedicated to "Neptuno Sarrabo Sino" was cited in support, the limiting adjective *Sarrabo* standing for the river Sarr, showing that the dedicatory intended not the Roman Neptune, but Nike, the god of rivers of old German mythology. The "gods of the auxiliaries," as described by antiquaries, were then examined in detail. They were declared to be inventions, which had no existence save in the imagination of antiquaries. Mogont, Vetres, Cocidio, Mapono, Belatucadro, and many others, with the various goddesses, were passed in review, and their names shown to be merely topographical expressions, and not personal titles at all. In the case of the dedications to single goddesses, it was suggested that Freya was most probably meant.—In the slides thrown on the screen the rudiments of a distinctive Teutonic art and architecture were pointed out: in particular, attention was called to two Batavian terra-cotta altars of peculiar basket shape construction, which were then for the first time published.—In answer to Mr. R. A. Macalister, the lecturer stated that the name *Garmangabis* had never been identified. The identifications the lecturer had put forward were the result of his own independent research, in several of which instances he was pleased to notice since that Mr. Roach Smith agreed with him. As to *Garmangabis*, it might stand for a topographical appellation like *Germangau*, "region of the Germans."—Mr. A. F. Major, hon. sec., congratulated the lecturer on his paper, which had shed light on a subject little known and imperfectly understood. But while it had been demonstrated that there was a very large Teutonic element in the garrison of Britain in Roman times, he had been disappointed to find that the identification of the deities they worshipped with the gods of the Northern mythology rested on very vague and slender grounds, and was by no means conclusive. Even Mr. Norris's identification of the *Deae Matres* or *Matrones* with Freya and her maidens, rested apparently on the occurrence, in one instance only, of the emblem of a boar on an altar to these deities, the boar being sacred to Freya. But, so far as he remembered, the conjunction of Freya with attendant maidens, or other goddesses, in northern mythology was not usual. Frigga, whose handmaids were often mentioned, was at least as likely to be the deity intended, while some elements seemed to point to the three Norns. At the same time, Mr. Norris had given strong grounds for his contention that these deities were Teutonic. He had also conclusively shown that the names of fancied deities were, in reality, place-names, used to indicate the gods whose names the worshipper withheld, or only mentioned under a Roman name. He hoped he would pursue the subject, and possibly obtain clearer evidence of identity.—Mr. G. M. Atkinson thought that the numerous dedications to the *Deae Matres* might point to a Latin, not to a Teutonic, idea. The sculpture shown on some of the altars was of a very primitive type. He had seen the so-called Roman Wall near Glasgow that ran from the Forth to the Clyde, but this was not really a wall, but an earthwork piled up, in which the separate layers of sods could still be traced. The ditch before and road behind were still distinctly visible. He should like to ask the lecturer if the name of Dover was not Celtic. It was so named from the little river Dour which still flowed through the valley, Dour meaning in Celtic "black." The thanks of the meeting were due to Mr. Norris for the pains he had taken in working up his subject. Were there not to be found on the courses of the Roman Wall, as in other parts of Britain, bricks bearing the names of the legions?—The president said that he wished to express the great



interest with which he personally had listened to the lecture. It was a subject that he had studied very little, but what he had heard from Mr. Norris had opened up a new and surprising field for thought. If the paper had a fault, it was that there was too much detail. He remembered a story of a little boy who, allowed to help himself to some plums out of a jar, grasped such a handful that he found he could not withdraw his hand without letting go a great part of his spoil. He himself felt somewhat in the same plight mentally; but at the same time detail was unavoidable in such a paper as this, and the lecturer must have found it hard to know what to omit. Mr. Major's criticisms had indicated the impression in his own mind also; and he was bound to say that he thought the identification of Freya weak, and that at present Mr. Norris had not even made out a case of strong presumption. Starting from Caesar's statement that the Germans worshipped Roman deities under German names, Mr. Norris assumed that the converse was also the case. But would the Germans be likely to bring themselves to worship their home deities under a foreign name? or, rather, when their thoughts turned to the gods of their fathers, would it not be under the names that had been familiar to them in their childhood's days?—Mr. Norris, in reply, said that he would first point out, in answer to Mr. Atkinson's questions, that no inscribed bricks were found near the Wall, because in those northern counties bricks were little used, stone being abundant; but the records of the regiments quartered in the country were innumerable. With regard to the Wall, he must point out that there were three Roman Walls, so-called: the one he had been describing, that of Hadrian, built of stone, having a second wall or earthen vallum running parallel as an advanced work; while the Antonine Wall, mentioned by Mr. Atkinson, was situated further north. With regard to Mr. Major's criticisms, he admitted that he had not yet fully developed his theory of Freya's identification, though in his own mind he was quite clear on the point. As to the general question whether Germanic races would worship their ancestral gods under Roman names, it must be borne in mind that the Germans in question were those who had accepted Roman pay and conformed to Roman customs, on which account they were ostracised and hated by the free Germans. But he had pointed out where, under the name of Neptune, it was clear that the god worshipped was Nike, the God of the River Sarr; and he thought we might fairly deduce from this a similar practice as prevailing in other cases. Besides, we know that the Romans did not worship the Deae Matres; and the fact of the gods being constantly identified only by a locality must be traced to the German custom of never mentioning the names of their gods, which Tacitus gives as an instance of their reverence.

## FINE ART.

### THE ROYAL ACADEMY.

I.

ALL sorts of contrary influences would appear to have been at work both within and without the precincts of the Royal Academy, if we may draw inferences from the exhibition as it stands, and from well-authenticated reports as to what has been excluded from its galleries. Those painters of the newer schools who belong now to the Academy—Mr. J. S. Sargent, Mr. Swan, Mr. Clausen, Mr. Stanhope-Forbes, Mr. Arthur Hacker, Mr. Solomon, and others—occupy, of course, in the exhibition the prominent places to which they are, as of right, entitled. The nude, treated from various points of view and with varying success, flourishes at Burlington House as it has hardly flourished on any previous occasion. Another innovation, with which we are by no means disposed to quarrel, is the hanging on the line of Mr. Orchardson's sumptuous full-length "David Stewart, Esq., of Banchor," in a place of honour in Gallery No. III., which it fills with becoming dignity. Is this an abrogation of the famous rule ex-

cluding full-lengths from the line, which caused the secession of Gainsborough; or only an exceptional favour accorded to a distinguished member of the Academy and, if we mistake not, of the year's hanging committee? Or does the rule, perchance, only apply to life-size full-length figures standing erect? We have a vague recollection that the same privilege was accorded to M. Carolus-Duran for his full-length portrait of the Comtesse Greffulhe, but cannot be sure as to this. With these hopeful signs of the times we note, however, others of a disquieting nature, from which a quite contrary spirit may be inferred; and these coincide awkwardly with the vanishing from the scene of the late Lord Leighton, who, whatever estimate may ultimately be formed of his polished and over-fastidious art, will be remembered as the generous patron of young artists, ever determined that fair play should be shown even to those with whose artistic tendencies he had the least sympathy. We would not for a moment imply that Sir J. E. Millais, in this or any other duty of his high office, lags behind his distinguished predecessor; but, unfortunately, the state of his health must impair his authority, and prevent him, during his year of office, from taking an active part in the proceedings of the Royal Academy. The committee are alone responsible for the acceptance or rejection of the pictures of the year, as for their arrangement when they have passed the preliminary ordeal. Still there is authority of another kind, such as without open pressure may be exercised by the titular head of the Academy, when he is—as he should without question be—a man of the world, of a personality not less imposing than gracious, as well as a distinguished artist.

It is an open secret that the committee has this year rejected the picture of Mr. Henry S. Tuke, one of the most distinguished artists of the younger generation, and one whom the Academy has up to the present time greatly delighted to honour. It is hardly conceivable, judging by his publicly exhibited works, that this canvas should have fallen below the modest standard of merit exacted by the Academy; and what that standard is, we can gather without going beyond the line itself. Moreover, the action of the committee appears doubly foolish, when we consider that, before many years have elapsed, Mr. Tuke must inevitably take his place among the Associates. If report is not in this case rumour with the lying tongue, Mr. Charles Furse, one of the most stimulating and original painters of our school, has on this occasion met with no better fate. Yet, putting aside Mr. J. S. Sargent, there is no portrait-painter of the day from whom we have more to hope. Is it to be believed that the painter of the "Robert Bridges" and the "Lord Roberts of Candahar" is not worthy to mate with certain Academicians—we leave the reader to pick out their names for himself—of whose works on the walls we must in charity say, "*Non ragioniam di lor, ma guarda e passa?*"

Again, all who are at all familiar with French art and French exhibitions are well aware that Mr. Alexander Harrison is one of the best known and most highly appreciated members of the Franco-American group—one of those most in earnest in their search after novelty in truth. Should the Academy frankly declare, "We want our wall-space for our own British-born artists, and cannot promise to hang any foreign outsiders except as a matter of favour," we could readily understand such an attitude, though we might not deem it a very admirable one. To accept Mr. Harrison's pictures, and to hang one of them as "The Great Mirror" (No. 295) is hung, is absolutely inexcusable. We note, further, that out of the chief exponents of the so-called Glasgow school Mr. Lavery alone is

represented—and that by a portrait-group interesting in its audacious no-composition rather than pictorially attractive. Mr. James Guthrie, whose place in the front rank of modern portrait-painters is well recognised in the art-centres of Paris and Munich, reserves himself, apparently, for the Salon of the Champs de Mars in the former city, and the "Secessionisten" in the latter, since he contributes nothing to the Academy.

Though nothing Mr. J. S. Sargent sends to Burlington House quite equals in brilliancy and significance the full-length "Countess Clary of Aldringen" at the New Gallery, the group of portraits by which he is here represented constitutes the chief attraction of the year's exhibition. Apart from his technical qualities—his unsurpassed breadth and certainty of touch, his colour now strong in its reticence, now impatient of conventional restraint—he has a manner of stating his case which compels attention. He may not always carry conviction, he may even excite in the beholder a rebellious spirit, but he will not be eluded: there is no remaining indifferent to his work. His greatest popular success this year will be the remarkable three-quarter length, "The Right Hon. Joseph Chamberlain, M.P.," which about exhausts the possibilities of a subject, not so interesting to the painter who seeks to bring to the surface the subtle complexities of a human individuality, as to him who should be in love with authority of mien, with swiftness and vitality. Notable points are especially the superb modelling of the mouth, the intensity of the questioning gaze, the Velasquez-like conciseness with which the hair is rendered, the eagerness expressed in an attitude of seeming quietude. The "Sir George Lewis" is very much less successful—indeed, a bad Sargent, though not exactly a bad picture. The vivacity of the touch, as well as that of the conception, has been toned down, the colour deadened, with the result that the canvas has at first sight rather the aspect of a picture of the Austro-Hungarian school than of one from the hand of the brilliant artist who has signed it. In the charming arrangement in silver-white and black and grey, "Mrs. Ian Hamilton," we have an example proving that Mr. Sargent can on occasion command the grateful quality of repose, as well as that of momentariness and extreme vivacity. The general design, so cunning in its seeming artlessness, admirably expresses a certain indolent distinction in the sitter. Incomparably dexterous, and yet not obtrusive in its *bravura*, is the painting of the silken gauze draperies with which the white satin dress is trimmed. The sheen of this satin is in the skirt somewhat excessive, since it tends to deprive the head of its right value. A little disconcerting at first, but of a most persuasive charm when we get better acquainted with it, is the "Portrait of a Lady." Here upon a richly toned background of brownish black, or blackish brown, formed by a Japanese screen, we see a young and comely lady, in white satin set off with splendid pearls, standing erect with something of self-assertiveness (or shall we rather say self-reliance?) in her attitude. Hanging loosely over her shoulder is a short cloak of the most brilliant geranium-coloured satin lined with pale pink, making a colour-note only remotely connected with, yet well set off by, the rest of the harmony. Its effect is something like that of a ringing trumpet tone in an orchestral passage of muted strings. The critic may protest on principle, yet he will end by being subdued.

To turn from this brilliant series of canvases to the productions of another popular portrait-painter, Mr. Luke Fildes, is to experience a certain shock. His likenesses of ladies, "The Shepherdess: Portrait of Mrs.

Stuart M. Samuel," and "Mrs. Frank Bibby," are insipid, if careful, productions, uninteresting in execution, and without character or pictorial charm. The painter of the capital "Mrs. Luke Fildes" although he must always lack spontaneity, can and must do better than this. His presentation portrait, "Frederick Treves, Esq., F.R.C.S.," is an honest, powerful piece of work, hard in outline and modelling, but much more convincing than the perfunctory presentations of ladies just now dealt with.

Prof. Hubert Herkomer is also exceedingly unequal this year; but, at any rate, he has the power to impress—very disagreeably at times—but yet forcibly. Allowing for his mannerisms of execution, and for that unsatisfactory modelling which at first sight looks big and bold, yet is rarely, if ever, solid and satisfying, the three-quarter length "Dr. J. S. Williams" is a powerful and sympathetic rendering of a fine subject. The painter is here subtler, and more *en rapport* with his sitter than he generally has time to be. In "The Right Hon. Sir Francis Jeune" we have another vigorous performance, more striking at first sight, if much more superficial and obvious, than the last-named work. The rendering of the black-and-gold robe is here very dexterous. But how can a painter, who, with one or two of his female portraits, has achieved high celebrity, bring forward anything so empty, so inadequate in its pretence to richness of colour and breadth of handling, as "The Hon. Mrs. Gervase Beckett"? To say of his huge ambitious landscape with figures, "Back to Life: a District Nurse taking a Child out for the First Walk after a Long Illness," that it represents what is least true and least admirable in art may appear excessive, but is, in our view, but an unconventionally frank statement of obvious truth. The figure-drawing suggests in its mannerisms Frederick Walker and Pinwell, but without the sympathetic observation of the one, or the redeeming passion of the other. The convalescent child looks more like one of the fashionable *voyantes* of the day, than the simple village maid newly risen from her bed of sickness and taking in the world again: the whole informing sentiment is that of melodrama conscious of a public, not that of nature. And, again, the landscape, though well conceived, is not worked out with the sincerity or the loving truth in local passages which charm us in his prototypes, the painters just named.

We do not remember to have seen from the brush of Mr. Briton Riviere a finer or more pathetic work than the portrait "J. F. H. Read, Esq., and his Dogs." With him, too, we must make allowances, and suffer as we may the drawbacks of an unpleasant mannerism of colour—in this case the abuse of a pale diffused light equalising and weakening everything, yet without sparkle or brilliancy. Nevertheless, in this presentment of grand old age, solitary yet a little consoled by that love which surpasses in unquestioning sincerity the love of man, the artist gives us, without stepping outside the modesty of nature, something more than a mere portrait. It is not alone that the dogs are superbly drawn and characterised, with no undue substitution of human for canine pathos, but that by an undefinable yet all-powerful link, no less than by the lines of his well-harmonised composition, he connects them with the noble-looking old man their master.

It is an open secret that the state of health of the actual President of the Academy, Sir J. E. Millais, has given, both before and since his election, grave cause for anxiety to his friends and the public. Such being the case, it would be unfair, as well as ungracious, to subject his contributions to the year's display to a searching criticism. The best of his portraits is unquestionably the "Sir Richard

Quain, M.D."—a work worthy in conception, if not, as it at present stands, in execution, to rank with the master's most celebrated portraits of men. In the "St. John the Baptist," oddly named here "A Forerunner," we find, with a different technique, much of the touching *naïveté* of the early Pre-Raphaelite time. It groups with those pictures of last year, "Speak! Speak!" and "St. Stephen," in which this curious return to the ideals of youth was so strongly to be traced. The Precursor, depicted here in early manhood, has something of radiant freshness, of buoyant, self-reliant strength which it is not easy to reconcile with one's preconceived notion of the saint as prematurely worn by the consuming fires of his sacred passion.

With the bust-portrait, "Alfred Gilbert, R.A.," Mr. Watts adds yet another to the great series in which he has portrayed—for himself first, for the nation afterwards—the notabilities of his own time. This is a capital presentment to the well-known sculptor, designed with that noble simplicity of style which so rarely deserts the veteran artist, and with a less evident seeking to evolve the ideal from the real than we have been accustomed to in works of the same class from the same hand. In the Graeco-Venetian idyll, "The Infancy of Jupiter," it would be easy to pick out those technical shortcomings which, in Mr. Watts's later work, are only too obvious. Let us rather admire, with due deduction for these, that kinship with the best art of the Renaissance and of Greece, which arises in this case far less from any conscious imitation than from natural sympathy and parity of aim.

The unfinished "Clytie" of the late Lord Leighton is marked by a breadth of design, by a genuine passion, for which it would not be easy to find a parallel in any of his later works. True, there are one or two passages in the design which, though they may prove to be correct, are disquieting to the eye. Moreover, the enveloping draperies might have been made more truly to express the form of the hapless Clytie, who kneels in passionate pleading as she fronts the sun-god, veiled in his lurid clouds of gold and black, and receives back angry scorn for despairing entreaty. It is not alone the relative spontaneity of the execution, which has fortunately escaped from being fined down to an overpolished perfection; it is the genuine spontaneity and the concentrated force of the conception that win us.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. B. T. BATSFORD will issue towards the end of this month the first volume of an important work on *Modern Opera Houses and Theatres*, by Messrs. Edwin O. Sachs and Ernest A. E. Woodrow, which has been long in preparation. It is intended to be a continuation of the atlas on theatres of an earlier period, which was published at Paris in 1842. The object of the authors is to reproduce on a large scale, and with working plans, chosen examples of the play-houses that have recently been erected in all countries of Europe, together with a treatise on the planning and construction of theatres, and supplements on stage machinery and protection from fire. The first volume—dealing with Austria, Germany, Great Britain, the Netherlands, Russia, and Scandinavia—will consist of one hundred photo-lithographic plates and as many drawings in the text, together with 75 pages of letterpress. It is hoped that a second volume, including France, Italy, Spain, and Switzerland, will be ready by the autumn.

A COPIOUSLY illustrated article dealing with the Studies of Sir Edward Burne-Jones will form one of the chief features of the mid-May number of the *Studio*. The supplement accompanying this part will be an original etching by Mr. E. W. Charlton.

DRAWINGS by the Princess of Wales and the Princess Louise will appear in the next number of *Black and White*.

THERE is now on view, at the new rooms of the Alpine Club, in Savile-row, an exhibition of Alpine photographs, which will remain open until June 1. Another exhibition not mentioned in the ACADEMY of last week is a series of pictures of the North Sea, by Mr. Otto Sinding, at the Hanover Gallery of Messrs. Hollender and Cremelli, in New Bond-street.

THE fifth annual general meeting of the Ex Libris Society is to be held on Friday next, at the Westminster Palace Hotel. As usual, there will be a loan exhibition of book-plates of all ages and countries, as well as of books, engravings, and MSS. relating to book-plates, heraldry, and genealogy.

At a meeting of the Society of Arts on Tuesday next, Mr. W. Biscoombe Gardner will read a paper on "Wood-engraving Compared with other Reproductive Art, and its Future as a Fine Art."

DURING the whole of next week Messrs. Sotheby will be engaged in selling the second portion of the English series of the Montagu collection of coins, from the reign of Ethelred II. to that of Edward VI. It is stated that a third portion (from Mary to Anne) will be put up for sale in November; and we suppose that there are yet more to follow. It seems unnecessary again to expatiate upon the extraordinary rarity and fineness of this collection, or upon the loving minuteness with which it has been catalogued. As an example of both features, we will quote one or two of the notes. Of a gold angel of Richard III., but with the name of Edward V., we read:

"Mr. Montagu has published (*Num. Chron.*) a full description of this remarkable coin. It is the connecting link between the coinage of Richard and his nephew. It is clear that on the reverse the letter *x* on the left of the mast has been substituted for an *E*.

Again, of a half George noble of Henry VIII.:

"From the Shepherd collection (lot 211). This very interesting and unique coin was brought from Paris many years ago by Mr. Curt, the dealer, who sold it to the Rev. E. T. Shepherd for £70; at the latter's sale it was purchased by Mr. Montagu for £255. It is evident from the style of lettering of the inscriptions, which are in Roman characters, that this coin belongs to a later date than the George nobles. The letter *x* on the reverse is therefore probably the initial of Katherine Howard or Katherine Parr, and not of Katherine of Aragon as on the nobles. This would partly account for the great rarity of the coin, which may be a pattern."

WE have received, and, as usual, found useful for reference in plodding round the Academy, and in subsequent conversations at home, those *Academy Notes* of Mr. Blackburn (Chatto & Windus), which are so eminently practical—not a picture-book (though sufficiently illustrated for all useful purposes)—but essentially a document and a guide. Among the illustrations we continue to prefer those which are not little photographic reproductions or distortions of the completed pictures, but, rather, those—still, we think, the more numerous—which, being based upon the artist's own sketches "in life," recall the main features of the composition in a way that is absolutely satisfactory, so far as it professes to go.



## THE STAGE.

## STAGE NOTES.

AGAIN—though we ought, perhaps, to seem to say it with some air of apology—the theatrical event of the week has taken place at a music-hall. We admit that it is the exception—we do not pretend it is the rule. The scene was the Empire in Leicester-square, the time Monday night, and the occasion the return of Yvette Guilbert, engaged, they say, at a salary which would make a tragedian sick with envy. But Yvette is a great artist. Looking well, physically and mentally, just about as *éveillée* as it is possible for anyone to be, Yvette Guilbert, attired in watered grass-green silk, with one bright-red rose at the breast, sang to us on Monday five songs, which showed much of the range of her repertory, and as two of them were in English—including the immensely popular "I want you, my honey"—it is probable that the whole audience profited, as it has scarcely profited before, by the exhibition of her charm and art. "Les Ingénues," which was the first thing she did, showed the perfection of what the French call her "*débit*." Every letter in every word had its value. "Grand'mère" was done with the agreeable mixture of dignity and sprightliness which comes to some in their old age. For a young woman, it was a remarkable assumption of the characteristics of an epoch of life some forty years beyond her own. Going to see Yvette, we remained to witness the extraordinary ballet of "Faust." The "Faust" music, or much of it, is given excellently; the spectacle, not so much by reason of individual dances as by reason of the gorgeous, ingenious, and eminently tasteful dressing of perhaps a couple of hundred people—certainly of more than one hundred—is indeed a great one, such as a regular theatre, even the best organised in this respect, would find it very difficult to beat.

## MUSIC.

## RECENT CONCERTS.

MR. EUGEN D'ALBERT gave his first recital at St. James's Hall yesterday week. His programme, including Beethoven's "Appassionata" Sonata, Schumann's "Fantasia" (Op. 17), two Chopin pieces, and Liszt's "Don Juan," enabled his audience to form a pretty fair estimate of his powers. Of his wonderful mastery of all technical difficulties there can scarcely be two opinions. As he frankly exhibits his skill in pieces which, judged from a purely musical point of view, are worthless, we will deal first with this virtuosity, and then pass on to matters of higher importance.

To listen to the "Don Juan" Fantasia was, indeed, terribly tedious; and yet we know of no other piece of Liszt's that offers such a varied exhibition of the most formidable difficulties. It is the test-piece of all pianists who aspire after the fame of a first-class virtuoso; even Rubinstein, who could invent show pieces on his own account, played the "Don Juan" Fantasia. Mr. d'Albert's performance of it was powerful—nay, phenomenal. As an executant he ranks among the greatest, either of the past or present; and from what we have read we should imagine that he might be compared with Carl Tausig, not only for his technical skill, but for other and less engaging qualities. Let us speak boldly, for we have to deal with a man of no ordinary gifts. Tausig associated his name with that of Bach, but to the detriment of the composer: Mr. d'Albert is pursuing a similar course. The former tried to "highly develop" the classical masters; the latter, if we may judge from the version of Schubert's Impromptu in G which he played, seems inclined to follow in the footsteps of his predecessor.

Why does not Mr. d'Albert use his great talent for the highest purposes of art? Why does he not set a worthy example to others less gifted? By his extraordinary playing of a Bach transcription he carried away, for the moment, his audience, even those who strongly disapprove; smaller pianists who will imitate him as they imitated Tausig; and others will do still greater dishonour to Bach, and render themselves ridiculous.

Mr. d'Albert's interpretation of the "Appassionata" Sonata was highly interesting. At times it may have been spasmodic, as in the Coda of the Allegro, at others, somewhat cold; on the whole, however, the reading displayed breadth, dignity, and due comprehension of the intellectual qualities of the music. In the Schumann "Fantasia," a work in which virtuosity plays a noble part, the pianist again revealed qualities which only belong to a great artist. In both the Beethoven and Schumann, there was, however, something lacking. Mr. d'Albert did not seem to have got at the very heart of the music. Was it nervousness, excitement, which affected him, and prevented him from doing full justice to himself and the composers? We are cautious; for we know from experience that first impressions, at any rate of a great pianist, are not always to be trusted. Nervousness, excitement; surely only some explanation of this kind will account for the cold reading he gave of a Chopin Nocturne. The pianist was well received, and marks of approbation were frequent and hearty. M. d'Albert might, however, have intimated to his audience—and this he could easily have done—that he did not wish applause between the movements of the "Appassionata": such

an interruption does great harm to the tone-poem.

A new Suite de Ballet, "In Fairyland," by Mr. F. H. Cowen, was produced on Wednesday at the fourth Philharmonic Concert, under the composer's direction. The various sections of the Suite deal with Nymphs, Giants, Flower Fairies, Gnomes, and Witches. The music shows fancy and great technical skill. In pieces of this kind—short in form and programmatic in character—Mr. Cowen has already given proofs of ability, and in this latest work he more than maintains his reputation. In the characteristic "Dance of Gnomes" and the "Dance of Witches" he has been, and very naturally, influenced by Berlioz and Grieg; but there is no direct imitation. The "Witches' March," the last number of the Suite, was repeated. Of the quiet movements, the graceful "Moonbeam Fairies" deserves special mention. The programme included Schumann's fine Symphony in E flat, but the performance; like that of the Beethoven Symphony at the previous concert, was not up to the mark. Surely the latest successful French invasion has not frightened our players and their able conductor! Mr. E. d'Albert performed Liszt's Concerto in E flat, with extraordinary bravura, winning frantic applause, and gave an encore which proved that, even with his Herculean powers, the task had been a heavy one. Of the pianist we have said enough for the present. It was strange that he should have played Beethoven's E flat Concerto at the Mottl Concert, and Liszt at the Philharmonic: the reverse order would have been more logical, certainly more satisfactory.

J. S. SHEDLOCK.

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